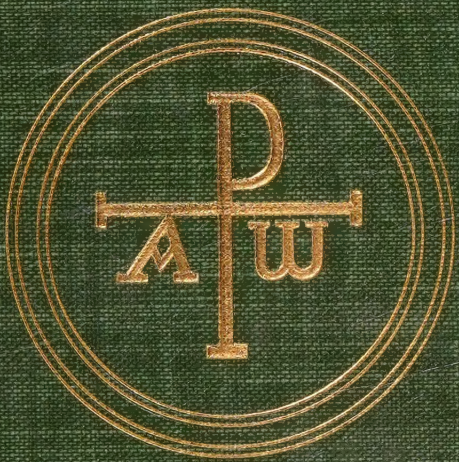
THE LIFE OF OUR LORD IN ART



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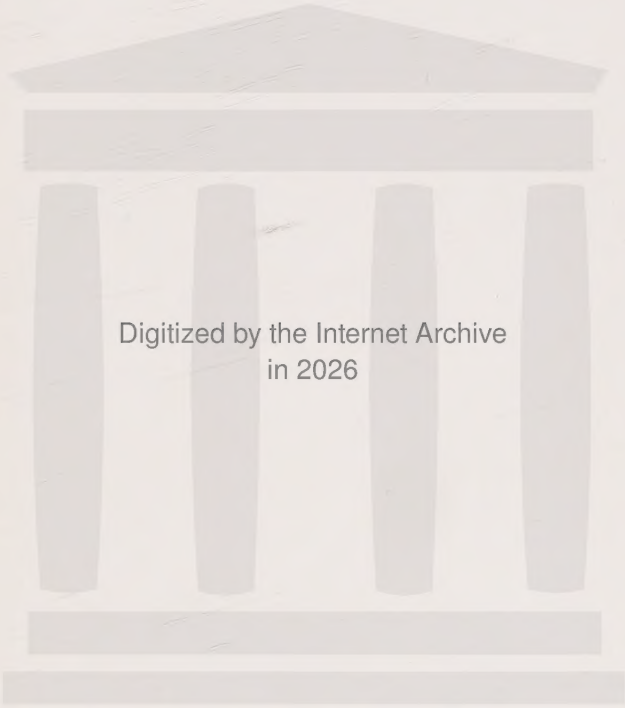
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CHRIST AND PHILIP (Bonifazio. Page 252)

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THE LIFE OF OUR LORD IN ART

WITH SOME ACCOUNT OF THE ARTISTIC TREATMENT OF THE LIFE OF ST. JOHN THE BAPTIST

BY

ESTELLE M. HURLL

EDITOR OF MRS. JAMESON'S SACRED AND LEGENDARY ART

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IN HIM WAS LIFE; AND THE LIFE WAS THE LIGHT OF MEN

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BOSTON AND NEW YORK
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TO

FATHER AND MOTHER

THIS VOLUME IS DEDICATED

IN LOVE AND GRATITUDE

PREFACE

THE life of Our Lord is the grandest subject in sacred art, the culminating point of interest of all study in this direction. The present book is the natural outgrowth of the writer's editorial work upon the revision of Mrs. Jameson's "Sacred and Legendary Art." It was a cause of great regret to all admirers of Mrs. Jameson, that upon her death in 1860, the crowning work of her series, which was to take up the history of Our Lord, was still so far from completion. She had made ready no material on the most important of all Christian subjects, Our Lord's Passion; and on various other incidents in his life, her collected notes were quite insufficient. In this lack of material from the favorite author's own hand, and with almost inexhaustible stores of art information made available by recent investigation, there has for some years been a very apparent need for the work which the present writer has attempted.

The book is intended to be a brief descriptive history of the art illustrating the incidents in the historic life of Christ. A few connected incidents from the life of St. John the Baptist are also included in due course. All symbolical and allegorical Christ art and the history of Christ portraiture are entirely omitted as lying outside a theme quite sufficient in itself for a single volume.

The subjects are arranged not according to the group system which has sometimes been adopted, but in the chronological order approved in accepted Harmonies, Robinson being the leading authority. Great pains are taken to distinguish incidents which have frequently been confused, as the Circumcision and the Presentation, the miracles of feeding the

multitude, the two occasions of cleansing the Temple, and the various feast scenes. Thus, it is hoped, the book will be more useful to Bible students.

A systematic plan of treatment has been followed throughout, and in connection with every subject a certain number of points are uniformly set forth: the relation of the subject to the life and character of Christ; the origin and history of its art treatment; the reasons for its popularity or neglect; its appropriateness for representation; the traditional type of composition and the variations possible to it; and, finally, a descriptive account of the leading representative pictures from the origin of the subject to the present day. All these points are necessarily very briefly touched in order to bring so much material into reasonably small compass. In some few cases (not more than six) where Mrs. Jameson's researches were of unusual interest, quotations are made direct from her notes. Otherwise descriptive quotations have been as a rule avoided, as marring the homogeneity of the text. Usually an author's own words are of more value to the reader than a far more eloquent and authoritative statement by another, simply because the former are in better harmony with the general trend of thought. As art is here treated from the standpoint of illustration, the matter of first importance in describing a picture has been the dramatic *motif* of the composition. The position of the principal figure, the action and gesture which express his intention, the relation of the subordinate figures to the central thought, these are the points which reveal the artist's interpretation of the narrative. The external history of a picture and its artistic qualities are matters which also claim some attention, so that in the end we may know what the painter meant to say, how he has said it, and what impression his work has made in history.

In a book of this sort the illustrations form so important a part that some explanation on this subject may be permitted. With some half dozen exceptions every subject treated is illustrated, and in several cases by two pictures, making a total of 104 illustrations. The selection made for full-page plates is

from those sixteen subjects which present the main facts in the history of Jesus the Christ: that he was humbly born in the Bethlehem manger; that he awoke to his sacred mission at the age of twelve; that he was set apart for his work at his baptism; that he went about doing good, gracing the wedding feast, blessing the children, encouraging the fishermen, healing the sick, forgiving sinners, raising from the dead; that he was transfigured before three of his disciples; that he was crucified on Calvary; that he rose again from the dead; and that he finally ascended into heaven. All the minor incidents are illustrated by drawings inserted in the text.

As to the particular pictures used, many considerations guided the choice, the primary object being to present an historical set of pictures properly illustrative of the text, and to represent therein the greatest names of the history of art. As there are about fourteen subjects from Christ's life which date from a very early period in the Christian era, examples of all these primitive compositions are reproduced to show the germ from which was evolved the final type composition.

Of the great old masters the following will be found well represented: Giotto, Duccio, Raphael, Bonifazio, Titian, Tintoretto. The principal northern engravers also appear: Dürer, Schongauer, Holbein, and Rembrandt.

A goodly number of other famous names are included in the list of artists with fairly representative work: Angelico, Borgognone, Carpaccio, Cima, Correggio, Ghirlandajo, Mantegna, Moretto, Murillo, Perugino, Rubens, Van Dyck, Veronese. The modern schools have also their share of attention: pre-Raphaelitism in Holman Hunt, Sir John Millais, Sir Edward Burne-Jones, and Ford Madox Brown: the German mystic realism in Fritz von Uhde; while Sir Charles Eastlake, Hofmann, Bida, Doré, Vedder, and others are included.

Many times choice was made difficult by an embarrassment of riches, where certain subjects inspired the best sacred work of several artists. For instance, the Descent from the Cross is the best work of Christ art by Fra Angelico, Rubens, and Volterra; the Baptism represents the best order of Christ

work in Cima, Bellini, and Verocchio. Conversely, some of the greatest artists must be inadequately represented because they painted so few incidents from Christ's life, and these for mechanical reasons unavailable for our purpose. Thus Da Vinci's only Christ picture, the Last Supper, is unavailable because already preoccupied in the illustrations of "Sacred and Legendary Art," while Veronese's best works, the feast scenes, are too large and crowded to be reproduced successfully on a small scale.

In spite of trifling difficulties of this kind, the scheme of illustrations, as completed, is one which the writer trusts will commend itself to the kind consideration of the critic.

ESTELLE M. HURLL.

NEW BEDFORD, MASS., May, 1898.

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THE LIFE OF OUR LORD IN ART

I. INTRODUCTION

I. Serial Art Treatment of the Life of Christ

Christian art was developed by a long and gradual process of evolution from the simplest origins. It was not a graft upon any existing growth, but the independent product of an entirely new germ. Its original purposes were purely symbolic and instructive, an aid to faith rather than a gratification of the æsthetic sense.

In the reaction of the early Christian converts against the æstheticism of the Romans, beauty was despised and outward things were valued only for their significance to the soul. Hence it required some four or five centuries for Christian art to take root, and during this primitive period the results were very crude.

Primitive Period

There were three main art forms of this time, — the frescoes of the catacombs, the bas-relief ornamentations of marble sarcophagi, and the mosaic decorations of churches. The subjects treated did not include many incidents from the historical life of Christ, but such as were selected were so constantly and so widely repeated that they together form a very distinctive cycle. All of the following list appeared commonly in these early centuries, though ordinarily not more than three or four on a single art work: The Adoration of the Kings; the Raising of Lazarus; the Multiplication of Loaves; the Miracle of turning Water into Wine; the Healing of the Lame Man; the Healing of the Blind Man; the Woman kneeling at Christ's Feet; the Woman of Samaria; the Entry into Jerusalem; Christ before Pilate. There are others less common, —

the Nativity; the Baptism; Christ washing Peter's Feet; the Cross Bearing.

An interesting art monument of the sixth century which epitomizes, as it were, the early Christian cycle is the carved ivory throne of Bishop Maximian, preserved in the sacristy of the Ravenna Cathedral. The different parts of the work are of unequal merit, and were doubtless executed at different times. The main body of the chair consists of a series of bas-relief panels illustrating the life of St. John the Baptist, the life of Joseph (the patriarch), and the life of Our Lord. The latter includes nearly all the subjects which have been mentioned above, thus bringing into a single series the various subjects which had previously occurred only singly or in small groups.

As it is always impossible to draw a hard and fast line of demarcation between any two historical periods, no fixed date can be assigned to the beginning of the second or mediæval period of Christian art. Already in the sixth century there was a tendency to enlarge the existing art cycle with several new subjects from the life of Christ. The most conspicuous instance of such innovations was in the mosaics of S. Apollinare Nuovo, Ravenna, which are by far the most interesting art product of the period.

These adorn the walls of the nave, and date from the erection of the original church edifice by Theodoric the Great. They are arranged above the windows, twelve on each side. The first set on the left contains the following subjects illustrative of Christ's ministry: Raising of Lazarus; Christ and the Woman of Samaria; Christ and the Woman who touched his Garment; the Calling of Peter and Andrew; the Multiplication of Loaves; Christ healing the Paralytic; Christ healing the Demoniacs; the Last Judgment; Call of Matthew; Parable of the Pharisee and Publican. On the opposite or right side, the following subjects from the Passion are treated, besides one composition which is obliterated: The Last Supper; the Ascension; the Betrayal; Christ led away Prisoner; Christ before the Sanhedrim; Denial of Peter; Peter and the Maid; Judas and the High Priest; Christ before Pilate; Christ led to Calvary; Women at Tomb.

Mediæval Period

The mosaics of S. Apollinare may be considered as marking the transition from the primitive to the mediæval Christian art cycle. In the centuries that followed, the three original art forms were supplemented by many new ones. It was the age of monasticism and cathedral building, and each of these two new institutions opened new art opportunities. The establishment of monastic libraries led to the art of illuminating manuscripts; while the building of cathedrals involved all sorts of decorations in stone, bronze, wood, and ivory, as well as extensive mural paintings, mosaics, and stained windows. Through all these vehicles the historic life of Christ was made a vivid reality to the people. Certain subjects were selected to form in chronological sequence a complete graphic gospel.

Every province of Christendom possessed such series, and thus, even in a time of dense ignorance, the historic basis of the Christian faith was indelibly impressed upon the popular imagination. The study of these mediæval serials of the life of Christ is of great interest and importance, not only as a part of the history of art, but as a necessity to Biblical scholarship. "No man can in any large sense understand the Bible itself," says Ruskin, in his "Bible of Amiens," "until he has learned also to read these national commentaries upon it, and has been made aware of their collective weight."

By examining the lists of the subjects selected we learn what were the vital points of faith to the mediæval Christian. By the analysis of the compositional forms employed we discover what was to the mediæval mind the leading significance in each particular act of Our Lord. In both matters the standard was set by ecclesiastical authority, and all individual variations were within the limits of this standard. This point is made clear in the decision of the Second Nicene Council in 787: "It is not the invention of the painter which creates the picture, but an inviolable law, a tradition of the Catholic Church. It is not the painters, but the holy fathers who have to invent and to dictate. To them manifestly belongs the composition; to the painter, only the execution."

Hampering as these restrictions were to the artistic imagination they effected precisely the result intended, namely, a uniform understanding among the people as to the acts of

Jesus. The mediæval Christians thus had a Bible as truly common to all classes as the printed word of our own day. It is a matter for admiration also, that the graphic form of the New Testament corresponds so closely to the literary form. No careless readers were they in those old days of deciphering original manuscripts. Every thought received its full share of attention.

I will now mention some few representative examples of these mediæval art series illustrative of the life of Christ.

Of the frescoes of this period we have very incomplete information, as they have in most cases entirely disappeared. The oldest monumental paintings preserved in Germany are assigned to the dates 984–990, and are in the Church of St. George, at Oberzell, on the island of Reichenau. They form a frieze over the arcades of the nave, and represent the miracles of Our Lord. On the south wall are: The Raising of Lazarus; the Raising of the Daughter of Jairus; the Raising of the Son of the Widow of Nain; Healing the Woman of the Issue of Blood; Cleansing the Leper. On the north wall are: Casting out the Unclean Spirit; Stilling the Tempest; Healing the Dropsical Man; Healing the Man born Blind. Von Reber emphasizes the fact that this work is singularly free from Byzantine influence, showing no traces of the rigid conventionality of the Greek compositions.

The church at Ingelheim, built by Charlemagne, was decorated with frescoes representing the New Testament History from the Annunciation to the Resurrection, but we have no descriptive account of their character.

The cathedral at Brunswick was also very profusely decorated in the choir, transept, and cupola, with Romanesque frescoes which are supposed to have been executed before 1250. Those in the cupola were devoted to the life of Christ from the Nativity to the Day of Pentecost.

In the church at Vic, France (Department of the Indre et Loire), some interesting frescoes still remain which are assigned to the twelfth century, and which illustrate various incidents from the life of Our Lord. On one wall are three rows of compartments, — Christ in the centre of the upper row, with the disciples on either side; while the lower compositions represent the Annunciation, and the Adoration of the Kings; the Presentation, and the Descent from the Cross. On another

wall we have the Entry into Jerusalem, and the Last Judgment. The colors used are white, red, yellow, and black, and, though the drawing is extremely crude, the action is bold and spirited.

In Italy a typical example of mediæval frescoes was in the series of St. Urban alla Caffarella, near Rome. The following subjects from the life of Christ are engraved in Seroux d'Agincourt's "Histoire de l'Art par les Monumens:" The Magi seeing the Star; the Magi bringing Gifts; the Annunciation; Flight into Egypt; Joseph's Dream; Raising of Lazarus; Entry into Jerusalem; Christ washing the Disciples' Feet; the Last Supper.

A more durable form of the art connected with church decoration was that of the ornamental bronze doors common in the mediæval period. Some of these were entirely covered with a well-ordered series of bas-reliefs illustrative of sacred subjects. Of those devoted to the life of Christ, a notable German example is the door of the Hildesheim Cathedral assigned to the date 1015. In Italy, of about the same date, is the door of San Zeno, at Verona, while that of the Benevento Cathedral is probably the work of the early twelfth century.

A curious and entirely unique work of mediæval sculpture is the Gaeta column in front of the cathedral at Gaeta. This is a marble pillar twenty feet high, supported on the backs of carved lions. All four sides are covered with bas-reliefs of sacred subjects, and two are given to the life of Our Lord. These old compositions are most interesting to the student. Some are repetitions of familiar forms, but others are more original, and to a certain extent foreshadow the work of Niccolò Pisano and Giotto. The two lists of subjects are as follows: — On one side: Annunciation; Adoration of the Shepherds; Adoration of the Kings; Presentation; Baptism; Last Supper; Christ at the Column; Resurrection; Women at the Tomb; Ascension; Last Judgment. On another side: Visitation; Nativity; Flight into Egypt; Massacre of the Innocents; Temptation; Entry into Jerusalem; Crucifixion; Descent into Limbus; Unbelief of Thomas; Resurrection of the Dead; Last Judgment.

Mediæval sculpture found its most extensive scope in the elaborate stone carvings with which Gothic builders decorated the exterior of churches, above the principal entrances, some-

times even extending over the whole façade. These schemes of decoration are too elaborate for analysis here, as scenes from the life of Christ are intermingled with the lives of the Virgin and saints, together with many mystical religious allegories.

This form of external church sculpture is peculiar to Gothic art, and is coupled with another decorative art feature which is an effective contrast. This is the stained glass window through which the dim religious light of the northern cathedral is broken into myriads of rich colors. The designs were drawn from all sorts of sacred story, historical and allegorical, and among other subjects the life of Our Lord was duly represented. A twelfth century window at Chartres is filled with compositions of this kind, including the following subjects: Angel appearing to the Shepherds; Magi before Herod; Annunciation; Visitation; Nativity; Presentation; Adoration of the Kings; Kings warned by Angel in Dream; Flight into Egypt; Massacre of Innocents; Baptism; Entry into Jerusalem.

The purposes which were served in Gothic architecture by the stained windows were served in Romanesque architecture by the use of mosaics.

Mosaics were introduced, it is believed, as early as the fourth century, and we have already referred to the fine sixth century examples in S. Apollinare Nuovo, Ravenna. The art was steadily continued through the succeeding centuries, and towards the close of the twelfth century there was produced in the Cathedral of Monreale a series illustrative of the life of Christ, which ranks with the Ravenna series as one of the great storehouses of Christian art. So complete is the set of subjects treated that it is worth while to set down the entire plan as one which the student of sacred art will find interesting for constant reference. It will be remarked how many of Our Lord's miracles of healing are included in the subjects, — incidents which are seldom elsewhere treated.

Group 1. Angel appears to Zacharias in the Temple; People wonder at Zacharias' Dumbness; Annunciation; Visitation; Angel appearing to Joseph; Flight into Egypt.

Group 2. Dream of Joseph; Nativity; Bathing of Infant Jesus; Shepherds; Presentation; Christ among the Doctors.

Group 3. Magi seeing Star; Magi offering Gifts; Herod ordering the Massacre; the Massacre; Marriage at Cana; Baptism.

Group 4. Temptation, in three scenes.

Group 5. Woman of Samaria; Transfiguration; Raising of Lazarus; Disciples leading Asses to Christ; Christ washing the Disciples' Feet; Agony in the Garden; Betrayal.

Group 6. Healing the Paralytic; Healing Blind Man; Entry into Jerusalem; Last Supper; Christ before Pilate; Denial of Peter.

Group 7. Crucifixion of Peter; Healing Daughter of Syro-Phœnician Woman, in two scenes.

Group 8. Healing Man possessed of Devil; Healing Leper; Healing Man with Withered Hand; Peter walking on Water; Raising Son of Widow of Nain; Woman with Issue of Blood; Raising Daughter of Jairus; Healing Peter's Wife's Mother.

Group 9. Pharisees object to Christ's Healing on Sabbath; Ten Lepers healed; Two Blind Men healed; Money Changers cast out of Temple; Christ, and the Woman taken in Adultery; Healing the Paralytic; Blind Man healed; Magdalene anointing Feet of Christ.

Group 10. Miracle of Loaves and Fishes; Miracle of Decrepit Woman healed.

Group 11. Christ healing Nobleman's Son, in two scenes.

Group 12. Christ at Cross; Crucifixion; Tomb of Christ; Christ appearing to Mary Magdalene; Unbelief of Thomas.

Group 13. Descent from Cross; Entombment; Resurrection; Christ appearing to Peter; Christ appearing to Disciples.

The last form of mediæval art which we have to consider is the illuminated manuscript. This was made of parchment, on which the text was laboriously transcribed by the patient hand of the monk, in elaborate letters, which are often in themselves highly decorative, while in addition many of the pages are richly ornamented with arabesques. Inserted in these decorative borders, or encircled by the initial letters, are tiny pictures or miniatures illustrating the text. These are usually in bright solid colors, richly intermixed with overlaid gold leaf. Every monastery in Europe became a sort of manufactory of these articles, and as the production extended over a period of some ten centuries (fifth to fifteenth) the total result is an enormous amount of material, immeasurably exceeding in quantity any other kind of art product in the period.

There are some magnificent specimens in the ninth and tenth centuries, of which the following are particularly noteworthy:

The Sermon of St. Gregory Nazianzen, written for the Emperor Basil the Macedonian (867–886); the Menologium of the Vatican Library, a sort of sacred calendar executed for the Emperor Basil II. (989–1025), and containing four hundred and thirty miniatures on gold ground; the Benedictionale of Æthelwold, who was Bishop of Winchester from 963 to 984, executed by his chaplain Godemanus before 970, and containing thirty large pictures. As the titles of these three manuscripts indicate, the miniatures they contain refer to a variety of sacred subjects, but among them are many scenes from the life of Christ. More exclusively devoted to Our Lord's life is the class of manuscripts known as Gospel Books.

Messrs. Woltmann and Woermann in their valuable "History of Art" refer to three books of this kind, dating from the central or Romanesque period of miniature art, extending from 950 to 1250. These are the Gospel Books of Gotha, Munich, and Trier, which may be taken as fairly representative of mediæval miniature art at its best. These three books taken together contain a total of about seventy different subjects from the life of Our Lord, of which twenty-two are common to all: Annunciation; Nativity; Adoration of the Kings; Massacre of the Innocents; Baptism; Healing Leper; Healing Man born Blind; Healing Woman with Issue of Blood; Driving out Devils; Miracle of Loaves and Fishes; Christ asleep on Ship in Tempest; Raising of Lazarus; Entry into Jerusalem; Betrayal; Christ before Caiaphas; Peter denying Christ; Crucifixion; Descent from Cross; Entombment; Marys at the Tomb; Noli me Tangere; Incredulity of Thomas.

Making a general summary of mediæval Christian art, we observe how upon the slight basis of the primitive cycle of subjects there was gradually built up a new and well-defined series of illustrations of the life of Christ. Most of the art vehicles used — particularly the illuminated manuscripts — allowed space for a very extended treatment, so that we have, in addition to the old subjects, an entirely different order of themes, namely, those centring in the Lord's Passion. We notice, further, that these new subjects, rather than the old, are of chief importance, so that where space is limited, as on the Gaeta column, they have precedence over others, and that thus some which were once very prominent, as the Miracles of Healing and the Multiplication of Loaves, are entirely sacrificed.

As we proceed to the next period we shall find that the changes thus inaugurated move steadily on in the same direction.

The Period of Modern Painting

At the close of the thirteenth century modern painting, properly so called, was well under way, so that we may date a new era in Christian art from the beginning of the fourteenth.

Mediæval influences, both religious and artistic, were not to be easily outgrown, but a new spirit of liberty invested the old traditional forms and the progress of technique gave them new life. The period opens splendidly with Giotto's great frescoes of the Arena Chapel, at Padua. These were painted in 1306, and completely cover the walls and vaulting of the interior, constituting one of the greatest existing monuments of Christian painting. The principal compartments are ranged in three rows on the two long sides of the chapel, the upper row being devoted to the life of the Virgin, and the remainder to the life of Christ in the following subjects: Nativity; Adoration of the Kings; Presentation; Flight into Egypt; Massacre of the Innocents; Dispute in the Temple; Baptism; Marriage at Cana; Raising of Lazarus; Entry into Jerusalem; Casting out Money Changers; the Bargain of Judas; Last Supper; Christ washing the Disciples' Feet; Kiss of Judas; Christ before Caiaphas; Christ crowned with Thorns; Christ bearing the Cross; Crucifixion; Lamentation over the Dead Christ; Christ appearing to the Magdalene; Ascension; Descent of the Holy Spirit.

For the general arrangement of his compositions Giotto confined himself for the most part to Byzantine tradition, but for the delineation of character he made bold to go direct to nature. He had the born story-teller's faculty for portraying an incident precisely as if he had seen it. Within the limits of imperfect drawing, his figures were drawn from the people about him, in attitude and gesture true to the life. The painter's meagreness of setting serves rather to enhance the dramatic reality of his pictures; attention is concentrated on the action, and the chief interest is in the story that is told.

At Assisi, also, in the lower church of S. Francesco, Giotto painted some scenes from the infancy of Christ, but here

subordinated to the glorification of St. Francis. The frescoes in the upper church which represent the life of Christ are of uncertain authorship, and five out of the eighteen are obliterated beyond identification.

Nearly contemporary with Giotto's works are those of the Sienese painter, Barna, beyond whose damaged frescoes at Arezzo and S. Gemignano almost nothing is known. Those in the latter place represent the life of Our Lord, and the list of subjects is set down here as an interesting parallel with Giotto's selection: Annunciation; Nativity; Adoration of the Kings; Circumcision; Massacre of the Innocents; Flight into Egypt; Christ among the Doctors; Baptism; Call of Peter; Marriage at Cana; Transfiguration; Raising of Lazarus; Entry into Jerusalem; Last Supper; Bargain of Judas; Agony in the Garden; Kiss of Judas; Christ at the Prætorium; Flagellation; Christ mocked; Meeting of Son and Mother (Christ bearing the Cross); Crucifixion.

Our study of the period will be made more complete by comparing with these Italian series some of those produced in northern art. There was one such in the twenty-six frescoes of the Slav monastery of S. Emaus (Jerome) consecrated in 1372. On a smaller scale is a series by some master of the Cologne school dating about 1380, and consisting of a painting divided into thirty-five small panels in the Berlin Gallery. The following subjects represent scenes from Christ's life: Annunciation; Visitation; Journey to Bethlehem; Nativity; Circumcision; Adoration of the Magi; Presentation; Dispute in the Temple; Baptism; Preaching in the Temple; Entry into Jerusalem; Last Supper; Christ washing the Disciples' Feet; Agony in the Garden; Christ advancing to meet the Soldiers; Kiss of Judas; Christ before Annas (?); Christ before Caiaphas; Christ before Herod (?); Flagellation; Mockery; Christ before Pilate; Christ bearing the Cross; Christ stripped of his Raiment; Elevation of Cross; Crucifixion; Descent from Cross; Deposition; Entombment; Resurrection; Ascension.

From Giotto's many pupils and followers a single serial art treatment of the life of Christ has come down to us. This is the set of panels in the Florence Academy which were formerly the doors of presses in the sacristy of S. Croce. The following subjects are represented: Visitation; Nativity; Adoration of Kings; Presentation; Christ among the Doctors; Baptism;

Transfiguration; Last Supper; Crucifixion; Resurrection; Christ appearing to Mary Magdalene; Unbelief of Thomas. The last panel of the set is the Descent of the Holy Spirit, and is in the Berlin Gallery.

Another series of panels in the Florence Academy were also originally the doors of presses. These are the thirty-five small pictures by Fra Angelico once ornamenting the plate cupboards of SS. Annunziata. They are treated after the charming idyllic manner of this unique painter, well composed, and admirably adapted to their original decorative purpose. As far removed as possible from Giotto's great story-telling gift, Fra Angelico's own peculiar sweetness of touch makes this a notable series. Among the subjects treated, three show evidence of an inferior hand: The Marriage at Cana; the Baptism; and the Transfiguration. The list is as follows: Vision of Ezekiel; Annunciation; Nativity; Circumcision; Adoration of the Kings; Presentation; Flight into Egypt; Massacre of the Innocents; Christ among the Doctors; Baptism; Marriage at Cana; Transfiguration; Raising of Lazarus; Entry into Jerusalem; Bargain of Judas; Last Supper; Christ washing the Disciples' Feet; Institution of the Eucharist; Agony in the Garden; Betrayal; Capture of Jesus; Mocking; Christ before Caiaphas; Flagellation; Journey to Calvary; Christ stripped of his Garments; Crucifixion; Deposition; Women at the Tomb; Christ in Limbus; Ascension; Descent of Holy Ghost; Coronation of the Virgin; Golden Candlestick; Last Judgment.

Somewhere nearly contemporaneous with Fra Angelico's panels is the bronze gate of the Florence Baptistery on which Ghiberti wrought out in bas-relief (1424) the life of Christ in twenty subjects. Strong, simple, and effective, these compositions tell the sacred story with forcible directness. There is no superfluity of figures or ornamentation, but the groups are well balanced, and the lines are simple and artistic. The subjects illustrated are as follows: Annunciation; Nativity; Adoration of the Kings; Christ among the Doctors; Baptism; Temptation; Christ driving the Money Changers from the Temple; Apostles with Christ on the Lake; Transfiguration; Raising of Lazarus; Entry into Jerusalem; Last Supper; Agony in the Garden; Betrayal; Flagellation; Christ before Pilate; Christ bearing the Cross; Crucifixion; Resurrection; Descent of the Holy Spirit.

While Fra Angelico and Ghiberti were active in Florence in works illustrative of the life of Christ, Jacopo Bellini, the founder of the Venetian school, added some contributions to Christ art which undoubtedly exercised a great influence on his successors. A series of fifteen subjects which he painted for S. Giovanni Evangelista, Venice, have entirely disappeared. The British Museum contains a sketch-book by him (dated 1430), which consists of drawings very much faded but still showing the remarkable force and originality with which this early Venetian conceived Scriptural episodes. A number of subjects are from the life of Our Lord, as the Presentation, the Nativity, Adoration of the Kings, the Baptism, the Marriage at Cana, the Raising of Lazarus, the Flagellation, and the Crucifixion.

By the end of the fifteenth century the spirit of the Italian Renaissance had taken possession of Italian art, and in the rise of many new departments of painting sacred art no longer held its former proud place of preëminence. The life of Christ as a subject of art series declined in favor, yet we are not left without some few notable examples of such treatment, even at this late period. A series of this kind was the first part of the plan of decoration in the Sistine Chapel, several painters being summoned to Rome to contribute to the work, which consisted of frescoes on the side walls. The pictures naturally suffer the disadvantages of comparison with the later and greater work by Michael Angelo; in juxtaposition with the magnificent ceiling frescoes they are relatively insignificant. The plan included: The Nativity, by Perugino, afterwards destroyed to make room for the Last Judgment; the Baptism, by Pinturicchio; the Temptation, by Botticelli; the Call of the Apostles, by Ghirlandajo; the Sermon on the Mount, by Cosimo Roselli; the Charge to Peter, by Perugino; Last Supper, by Cosimo Roselli; the Resurrection, by Ghirlandajo, restored by Arrigo Fiamingo.

Early in the sixteenth century the Cremona Cathedral was decorated with frescoes by various painters, chiefly the pupils of Romanino. The pictures have suffered from decay, and cannot be well seen in their high position on the walls of a narrow nave. Their excellence varies somewhat with the individual painter, but in the main they characterize the degenerating taste of Cremonese art at this time. The following

subjects from the life of Christ are illustrated: The Nativity, and Circumcision, by Boccaccino; the Adoration of the Kings, and the Presentation in the Temple, by Bembi; the Flight into Egypt, and the Massacre of the Innocents, by Altobello de' Melloni; Christ among the Doctors, by Boccaccino; the Last Supper, Christ washing the Disciples' Feet, the Agony in the Garden, the Arrest of Jesus, Christ before Herod, all by Altobello de' Melloni; Christ before Caiaphas, and Christ bound to the Column, by Cristoforo Moretti; Christ crowned with Thorns, and Christ presented to the People, by Romanino; Christ led to Death, Pilate washing his Hands, Christ bearing the Cross, Christ nailed to the Cross, and the Crucifixion, all by Pordenone; the Resurrection, by Bernardino Gatti.

At about the same time that the Cremona Cathedral was in process of decoration, Gaudenzio Ferrari was set to work (1513) upon a series of frescoes in the Church of S. Maria delle Grazie, at Varallo. These illustrate twenty-one scenes from the life of Christ, and while some of the compositions show the tendency of the period to substitute artistic and dramatic effect for religious earnestness, there are a few conspicuous subjects which are worthy contributions to Christian art. The list of subjects reads as follows: The Annunciation; the Nativity; the Adoration of the Kings; the Flight into Egypt; the Baptism; the Raising of Lazarus; the Entry into Jerusalem; the Last Supper; Christ washing the Disciples' Feet; the Agony in the Garden; Christ taken Captive; Christ before Caiaphas; Christ before Pilate; the Flagellation; Pilate washing his Hands; the Journey to Calvary; Christ at Calvary; the Crucifixion; the Deposition; the Descent to Limbus; the Resurrection.

In connection with Varallo, mention should be made of a famous resort of pilgrims on a hill outside the town, called the Sacro Monte. This was founded in 1486 by a Milanese nobleman, Bernardino Caloto, and consists of a series of forty-six chapels, through which the pilgrim passes progressively from the Fall of Man to the Entombment of the Virgin, the majority of the subjects being devoted to the life of Our Lord. The subjects are represented by groups of life-size terra-cotta statues, arranged in tableau compositions against a frescoed background, and illustrating the scenes with startling realism.

In the sixteenth century few great masters devoted to the life of Christ the extended study of an entire series of sub-

jects. Instead, separate incidents were selected for single paintings, and all the first artists of the period painted one, two, three, or more of such, which in many cases were the best works they ever produced. Thus Correggio in the *Notte*, Carpaccio in the Presentation, Sebastian del Piombo in the Raising of Lazarus, Raphael in the Transfiguration, Leonardo in the Last Supper, Titian in the Tribute Money, and Veronese in the Supper at Emmaus, set the record of their highest order of work upon the grand old cycle of Christ art.

Raphael and Tintoretto alone of all the greater painters of the Renaissance giants set their hands to serials of Christ's life. Raphael's attempt was interrupted by his death, and the nine cartoons which were based upon his first rough sketches do him no honor.

To Tintoretto then belongs the sole distinction of a great achievement of this kind in the Cinque Cento, the series of the Scuola San Rocco, Venice, fit counterpart of the work of Giotto, marking the climax of a period of which the Arena Chapel frescoes were the initiative. The contrast between these two great art monuments is full of suggestiveness. Nearly three centuries separate them, constituting the most remarkable art period in the history of the world. Giotto had taken the first step towards emancipation from Byzantine models; Tintoretto, throwing off all fetters, paints with perfect liberty of imagination and reproduces each subject as it takes shape in his own mind. Delicately poetic in fancy and always impetuous in execution he appears to have dashed off every composition upon the first impulse of his inspiration. The frescoes of the Scuola San Rocco contain some seventy subjects from the life of Christ, the life of San Rocco, with a number of allegorical figures and cherub heads, most of them painted after 1577.

The painter's originality is seen quite as much in the subjects he selected as in his method of treatment. In the three centuries preceding his work the Passion subjects occupied the larger portion of every serial treatment of Christ's life. In the Arena Chapel, Giotto devotes thirteen out of twenty-three subjects to the Passion. In the panels of the Florence Academy, Fra Angelico gives twenty-two out of thirty-five to the same class of subjects. In Gaudenzio Ferrari's series the Passion subjects occupy fifteen out of the twenty-one frescoes.

Tintoretto entirely revolted from this precedent. To him the great Passion fact was sufficiently set forth in the four main subjects, — the Agony in the Garden, the Last Supper, Christ before Pilate, and the Crucifixion. The two other adjacent frescoes, devoted to related subjects, the Ecce Homo and the Cross Bearing, are attributed to Titian. For the rest Tintoretto showed admirable insight into the significance of Christ's life in selecting those almost entirely neglected subjects, the Temptation, the Miracle of Loaves and Fishes, and the Healing of the Lame Man at Bethesda. The remaining subjects of the set are the Annunciation, the Adoration of the Kings, the Flight into Egypt, Massacre of the Innocents, Circumcision, Adoration of the Shepherds, the Baptism, the Raising of Lazarus, and the Resurrection. The place is too dark for the frescoes to be properly seen, and they are on the whole deficient in the splendid qualities of color so peculiar to Venetian art. But the original spirit in which they are conceived gives them a unique interest above that of any other series devoted to the life of Christ.

In our own century the art serial of the life of Christ has assumed the form of the illustrated Bible. A few notable examples should be mentioned : —

By Johann Friedrich Overbeck. A series of forty cartoons designed during the period extending from 1842 to 1853, engraved and published in 1853–1854, as the "Darstellungen aus den Evangelien" or "L'Evangile Illustré." In these forty compositions we find the spiritual simplicity of Fra Angelico united with the superior technique of a more advanced age. The early Tuscans were the object of Overbeck's highest admiration, and like them he made his work the expression of spiritual ideas rather than an exhibition of artistic excellence. He had no ambition to originate new compositions, but followed the traditional types.

By Gustave Doré. The Bible, illustrated by two hundred and thirty drawings. First published in 1865 and creating such enthusiasm that three other editions have since appeared. Doré's style is too well known to require comment. Sometimes unexcelled in powerful dramatic effect, it too often verges upon the theatrical.

By Alexandre Bida. "Les Saints Evangiles," published in 1873. The text of the four Evangelists is given, enriched by

one hundred and twenty-eight etchings. Bida's treatment is never lacking in reverence, and his Christ type is refined and dignified if not over-strong. Some of the compositions are suggestive and interesting.

By James Tissot. A series of three hundred and fifty aquarelles and a great number of pen drawings, which occupied ten years of the artist's labor (1886–1896). Some of these were exhibited in Paris in 1894, and have since (1897) been reproduced in lithographs accompanying the text which they illustrate, the most important being full-page plates. Tissot's chief purpose was to reconstruct Palestine in the Christian era and to show us Jerusalem and the Jews as they were known to Jesus of Nazareth. His is the only series ever attempted with strict archæological accuracy of detail. The compositions are extremely picturesque and effective. The figure of Christ moving through them is not the commanding Presence we look for in sacred art, but simply one of a company portrayed with vivid oriental realism.

II. Serial Art Treatment of the Life of St. John the Baptist

The life of St. John the Baptist has an important bearing upon that of Our Lord. He was the Forerunner who was to prepare the way for the Messiah. The miraculous circumstances attending his birth and naming are circumstantially related by St. Luke as a proper introduction to the narrative of Christ's life. We next hear of him in the wilderness where his voice was lifted in a call to repentance and baptism. Then follows his recognition of Jesus as the Lamb of God, and the baptism of the Saviour. This was the supreme act of his life, the fulfillment of the purpose of his being. From this time on his history is no longer closely connected with the Saviour's. His condemnation of Herod and Herodias and his consequent imprisonment and final execution are events with which Christ is not directly concerned except to send a significant message in reply to the Baptist's question as to the Messiahship.

Taken as a whole, the singularly dramatic career of this rugged, straightforward man has a distinctive interest which was early recognized in art. Series of representations, contain-

ing all the incidents from his life mentioned by the Evangelists and various others supplied by tradition, are very common. The forms in which they appear are as varied as those treating the life of Our Lord. Some of the most prominent will be enumerated here very briefly with the lists of subjects they include. A few of these subjects are selected for description in the following pages because of their relation to our main line of study.

1. A series of twenty bas-relief panels ornamenting the bronze (southern) gate of the Florence Baptistery, executed by Andrea Pisano in 1330. Admirable in simplicity of line and purity of design. Subjects: 1. Angel appearing to Zacharias. 2. Zacharias struck Dumb. 3. Visitation. 4. Birth of St. John the Baptist. 5. Naming of St. John. 6. St. John departs for the Wilderness. 7. St. John preaches to Pharisees. 8. St. John preaches to People. 9. St. John baptizes in Jordan. 10. St. John baptizes Christ. 11. St. John reproves Herod. 12. St. John led to Prison. 13. St. John questioned by Jews. 14. St. John announces advent of Christ. 15. Daughter of Herodias asks for St. John's Head. 16. Beheading of St. John. 17. Herod at Supper receives St. John's Head. 18. Daughter of Herodias carries St. John's Head to her Mother. 19. Disciples obtain St. John's Head. 20. Disciples bury St. John's Body.

2. A series of six bas-relief panels decorating the font of the Siena Cathedral, the joint work of several Tuscan sculptors of the fifteenth century. 1. The Call of Zacharias, by Giacomo della Quercia. 2. Birth of St. John, and (3) the Preaching of St. John, by Turino di Sano and his son Giovanni. 4. Baptism, and (5) Condemnation, by Ghiberti. 6. Feast of Herod, by Donatello. The last three of these panels are compositions of strong dramatic power.

3. A series of six bas-relief panels in enameled terra-cotta in the Church of San Leonardo, Cerreto Guidi, 1511, from the workshop of Giovanni della Robbia. The compositions are apparently imitated from Ghirlandajo's frescoes, and treat: Angel appearing to Zacharias; Birth of St. John; Naming of St. John; St. John the Baptist as Child; Baptism; Beheading.

4. A series of twelve bas-relief panels ornamenting the solid silver *devant-autel* of the Florence Baptistery, enriched with enamel and lapis lazuli. This was more than one hundred

years in making and was the joint work of many artists, including Michelozzo di Bartolommeo, Tommaso Finiguerra, Sandro Botticelli, Antonio Pollajuolo, Antonio Sabi.

5. A series of eight compartments sculptured in high relief on the wall inclosing the choir in the cathedral at Amiens. The reliefs are painted and gilt, and were made in 1531. Subjects: 1. St. John points out Jesus to the People. 2. St. John preaching. 3. Baptism of Christ. 4. St. John preaching Repentance. 5. Capture of St. John. 6. Banquet of Herod and Request of Salome. 7. Beheading of St. John. 8. Banquet of Herod, with St. John's Head on Table. Below are fifteen medallions representing legendary scenes in St. John's life.

6. A series of frescoes by Giotto in the Peruzzi Chapel of S. Croce, Florence. Subjects: Angel appearing to Zacharias; Birth of St. John the Baptist; Naming of St. John the Baptist; the Dance of Salome; Salome presenting St. John's Head to Herod.

7. A series of frescoes in the Oratorio della Confraternità di S. Giovanni, at Urbino, by Lorenzo and Giacomo da San Severino in 1416. The work is impressive, and contains interesting and graceful portrait heads. Subjects: Angel appearing to Zacharias; Birth and Circumcision of St. John; Parting of Virgin from Elizabeth and Zacharias; St. John preaching; St. John baptizing; Baptism of Christ; St. John preaches to Herod.

8. A series of frescoes in the Baptistery at Castiglione d'Olona (a small town between Saronno and Varese, near Milan), by Masolino, painted 1420–1437 at order of Cardinal Branda Castiglione. The works are poor in composition, but their excellence lies in the careful study of nature they exhibit, especially in the character of the heads. Subjects: Angel appearing to Zacharias; Naming of St. John; St. John preaching; Baptism; Salome before Herod; St. John in Prison; St. John brought before Herod; Execution.

9. A series of frescoes by Ghirlandajo in S. Maria Novella, Florence (1490). These works are thoroughly characteristic of the artist, showing at once his best qualities and his most striking defects. The compositions are symmetrical and well-ordered, filled with portrait figures which are graceful and interesting. The colors are "bricky and tawny yellows." Sub-

jects: Angel appearing to Zacharias; Visitation; Birth of St. John the Baptist; the Naming of St. John the Baptist; St. John preaching; the Baptism of Christ; the Dance of Salome.

10. A series of frescoes by Filippo Lippi in the choir of the Pieve at Prato. They were painted in 1456 as a companion subject of the life of Stephen, and cover the lunette and lower courses of the right side. Some of the compositions are admirable for the arrangement and distribution of figures and for harmony of line. Subjects: Birth of St. John the Baptist; St. John's Departure from his Parents; St. John preaching; Decapitation; Head brought to Salome; Dance of Salome.

11. A series of frescoes in the cloisters of the Scalzo Monastery, Florence, painted in *grisaille*, by Andrea del Sarto, 1517–1526. Competent critics pronounce this the most interesting series of frescoes of the period outside the Sistine Chapel and the Vatican Stanze. The painter combines certain of the best characteristics of Michael Angelo and Raphael, many of his figures possessing both force and beauty. Subjects: Faith; Annunciation to Zacharias; Visitation; Birth of St. John the Baptist; Departure of St. John from his Father's House, by Franciabigio; Meeting of St. John and Jesus, by Franciabigio; Baptism, by Franciabigio and Andrea del Sarto; Charity; Justice; St. John preaching; St. John baptizing; St. John made Prisoner; Dance of Herodias' Daughter; Beheading of St. John; Bringing St. John's Head to Herod; Hope.

12. A series of pictures by Andrea Sacchi in the baptistery of the Church of St. John Lateran, Rome. They have no remarkable qualities and are lacking in sentiment. Subjects: 1. Angel appearing to Zacharias. 2. Visitation. 3. Birth of St. John the Baptist. 4. Rejoicing over the Birth of the Baptist. 5. Naming of St. John. 6. St. John preaching. 7. Baptism of Christ. 8. The Executioner presenting St. John's Head to Salome.

II. THE PREPARATION FOR OUR LORD'S ADVENT

I. The Annunciation to Zacharias

There was in the days of Herod, the king of Judæa, a certain priest named Zacharias, of the course of Abia : and his wife was of the daughters of Aaron, and her name was Elisabeth.

And they were both righteous before God, walking in all the commandments and ordinances of the Lord blameless.

And they had no child, because that Elisabeth was barren, and they both were now well stricken in years.

And it came to pass, that while he executed the priest's office before God in the order of his course,

According to the custom of the priest's office, his lot was to burn incense when he went into the temple of the Lord.

And the whole multitude of the people were praying without at the time of incense.

And there appeared unto him an angel of the Lord standing on the right side of the altar of incense.

And when Zacharias saw him, he was troubled, and fear fell upon him.

But the angel said unto him, Fear not, Zacharias : for thy prayer is heard; and thy wife Elisabeth shall bear thee a son, and thou shalt call his name John.

. . . . . .

And many of the children of Israel shall he turn to the Lord their God.

And he shall go before him in the spirit and power of Elias, to turn the hearts of the fathers to the children, and the disobedient to the wisdom of the just ; to make ready a people prepared for the Lord.

And Zacharias said unto the angel, Whereby shall I know this ? for I am an old man, and my wife well stricken in years.

And the angel answering said unto him, I am Gabriel, that stand in the presence of God ; and am sent to speak unto thee, and to shew thee these glad tidings.

And, behold, thou shalt be dumb, and not able to speak, until the day that these things shall be performed, because thou believest not my words, which shall be fulfilled in their season.

And the people waited for Zacharias, and marvelled that he tarried so long in the temple.

And when he came out, he could not speak unto them : and they perceived that he had seen a vision in the temple : for he beckoned unto them, and remained speechless. — Luke i. 5–22.

With the philosophic insight of the true historian, St. Luke dates the beginning of the life of Our Lord from the appear-

ance of the angel Gabriel to Zacharias, to announce the birth of St. John the Baptist. The first of the series of angelic visitations which prepared the way of the Lord, it marks the initial movement of the great Christian drama. Some four hundred years had elapsed since Malachi foretold the arising of the Sun of Righteousness to be preceded by one who was to "turn the heart of the fathers to the children, and the heart of the children to their fathers." (Mal. iv. 6.) The birth of this one is now at hand (Luke i. 17), the prophecy is to be fulfilled.

From the nature of the subject the Vision of Zacharias is adapted to artistic treatment only in such connections as make the meaning clear, hence it occurs chiefly among historical art series. Perhaps the earliest instance of its appearance is among the fifth century mosaics of S. Maria Maggiore, at Rome, where it is placed beside the Annunciation to the Virgin.

Next may be mentioned a curious example on the old doors of the grotto sanctuary of St. Michael, Monte Santangelo, near Manefredonia in Southern Italy.[1] Here some mediæval sculptor wrought in bronze relief the successive incidents in Holy Writ when angels were sent to earth with divine messages, the Annunciation to Zacharias taking its due place among them.

The subject is important as the first in every series treating the life of St. John the Baptist, being as inevitable in this connection as is the Annunciation to the Virgin in the life of the Virgin. Both belong in a larger sense to the life of Our Lord, and this fact was recognized by the old designers of the Monreale mosaics, who placed them among the introductory subjects of Christ's life.

The Gospel narrative fixes definitely the setting for the Vision of Zacharias; the scene is at the altar of the temple. This is represented according to the plan of the Christian church. Zacharias stands at one side of the table swinging a censer. The angel approaches from the opposite side to deliver the message, with hands crossed over the breast (Andrea del Sarto), or with the right hand raised in blessing (Andrea Pisano), or pointing heavenward (Ghirlandajo). As the priest was officiating in the Holy of Holies, it is somewhat disturbing to the modern Christian's sense of fitness to find the place

[1] The bas-relief compositions on these doors are engraved in Quast's edition of *Denkmaeler der Kunst des Mittelalters in Unteritalien*, by Heinrich Wilhelm Schulz, Dresden, 1860.

thronged with witnesses of the sacred event. This fault, common to all the Renaissance painters, is most noticeable with Ghirlandajo, who fills his picture with two long rows of his distinguished Florentine contemporaries extending from the altar to the foreground. They form a splendid gallery of portraits, but their presence is no less an intrusion. Andrea

The Angel appearing to Zacharias (Giotto)

Pisano and Della Robbia with the simpler *motif* of the sculptor make the scene far more solemn by giving only the two central figures.

In point of expression Giotto's treatment of the subject among the frescoes of the Peruzzi Chapel (S. Croce, Florence) has never been surpassed. With his characteristic story-telling instinct he depicts in the face and gesture that moment when "fear fell upon" the troubled priest at the startling apparition.

The fact that Zacharias required of the angel some sign of his authority seems never to have impressed any artist before M. James Tissot the modern French Bible illustrator. His archangel, a mystic floating figure, places the left hand on the priest's tongue to command dumbness.

Zacharias coming out of the Temple is made the subject of a separate composition in the mosaics of Monreale, and in the series of panels by Andrea Pisano on the Florence Baptistery gate; it is also one of the subjects in the embroideries preserved in the Baptistery.

II. The Annunciation to Mary the Virgin

And in the sixth month the angel Gabriel was sent from God unto a city of Galilee, named Nazareth.

To a virgin espoused to a man whose name was Joseph, of the house of David; and the virgin's name was Mary.

And the angel came in unto her, and said, Hail, thou that art highly favoured, the Lord is with thee: blessed art thou among women.

And when she saw him, she was troubled at his saying, and cast in her mind what manner of salutation this should be.

And the angel said unto her, Fear not, Mary; for thou hast found favour with God.

And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS.

He shall be great, and shall be called the Son of the Highest: and the Lord God shall give unto him the throne of his father David:

And he shall reign over the house of Jacob for ever; and of his kingdom there shall be no end.

Then said Mary unto the angel, How shall this be, seeing I know not a man?

And the angel answered and said unto her, The Holy Ghost shall come upon thee, and the power of the Highest shall overshadow thee: therefore also that holy thing which shall be born of thee shall be called the Son of God.

. . . . . .

And Mary said, Behold the handmaid of the Lord; be it unto me according to thy word. And the angel departed from her. —Luke i. 26–38.

The Annunciation to Mary followed soon after the Vision of Zacharias. To her, too, the archangel Gabriel was sent as the messenger of the divine revelation. Their mysterious interview has been one of the favorite subjects of Christendom. Appearing first, though not frequently, among the sculptures and mosaics of the early centuries, it grew steadily in popularity in miniatures, frescoes, altar-pieces, in the serial treatment of the lives of the Virgin and our Lord, and in separate compositions. In our own day it still holds its own as one of the most frequently chosen among the sacred art subjects, and appears among the pictures of almost every art exhibition.

The elements of the composition remain the same throughout the centuries, consisting simply of two figures opposite each other. In the great majority of cases the Virgin is at the right and the angel enters at the left. Exceptions to this arrangement are, however, by no means hard to find, especially in northern art, as in the Cologne Cathedral dombild, and in works by unknown masters in the Louvre and Berlin Gallery. In the seventeenth century Rubens and Murillo both

reversed the figures and later artists have frequently taken the same liberty. Other cases are noted in the succeeding paragraphs.

In spite of so simple a basis for the composition there is room for abundant variety in setting and details, in attitude and gesture. Many of these matters were suggested by legends. Mrs. Jameson explains in the "Legends of the Madonna" (p. 220) how the Protevangelion of St. James accounts for the frequent choice of a court for the background, as well as for those early symbols of the Virgin's occupation, the distaff and the pitcher.[1] St. Bernard's "Perfect Legend" is responsible for representing the Virgin as reading from the Scriptures, a conception which has been widely adopted. Sometimes she kneels with her book open upon the *prie-dieu;* sometimes she sits with it resting on her lap or stands holding it closed in her left hand.

The angel may be standing or kneeling or flying in mid-air. He usually appears as having just arrived and in haste. He carries a wand or sceptre as the attribute of a herald, a scroll as an ambassador's message, a branch of olive as a token of peace, or a lily stalk as a tribute to the Virgin's purity. His hair is bound by a jeweled tiara, a simple fillet, a wreath of olive, a garland of flowers, or is ornamented by a tiny, tongue-like flame. The tiara belongs to early art, both German and Italian, the olive wreath to the Sienese, and the flowers and flame to the Florentines. Filippo Lippi has several times painted the Annunciation,[2] and his characteristic figure of Gabriel wears a charming garland of flowers on his fair ringlets. The flame-touched brow belongs to the two monk painters, Lorenzo Monaco and Fra Angelico.

The fillet is seen in the lovely Annunciation by Bartolommeo, in the Villa Ferati di San Marco, and in the altar-piece by Memling, in the Lubeck Cathedral. Many pictures show the angel's hair unbound and unadorned. In a few rare instances the angel has no wings, as in the bas-relief by John of Bologna on the door of the Pisa Cathedral. This concep-

[1] Sir Edward Burne-Jones has revived this legend in the Annunciation among the mosaic decorations of St. Paul's American Episcopal Church at Rome.

[2] The pictures are in the National Gallery, London, in the Pinacoteca at Munich, in the Doria at Rome, in the Academy at Florence, in the Church of San Lorenzo, Florence, and in a private collection at Rome.

tion was adopted by Rossetti in his famous Ecce Ancilla Domini.

In general treatment the German Annunciation is far more elaborate than the Italian. The background is usually a richly furnished bedroom, with fine Gothic windows and tiled floor. The draperies of both figures are voluminous and heavy. The Italian Annunciation is more often seen in an open court, or *loggia*, and the treatment of draperies is much simpler.

Both German and Italian art, ancient and modern, make use of the sacred symbol of the dove as the embodiment of the Holy Ghost, though this rule, like all others, is not without exception.

Properly understood, the subject of the Annunciation is intensely dramatic. Untold ages of divine love lie behind the angel's message; untold ages of human joy reach beyond the Virgin's answer; the destiny of the race hinges upon this moment of history. Thus the highest point of interest is the Virgin's reception of the message, and the religious significance of the picture is gauged by the artist's comprehension of this fact. In general this was better understood in northern art than in Italy, though there are not lacking Italian pictures worthy of the theme. Many artists have laid the emphasis upon the fact that Mary was "troubled," and "cast in her mind what manner of salutation this should be." Others have indicated by some appropriate gesture her wondering question, "How shall this be?" The more seriously minded have sought to express her humility, "Be it unto me according to thy word." Too many, unfortunately, have not shown any sympathetic understanding of Mary's mood, but have simply given us a pretty young woman and a pretty young angel bowing and smiling politely to each other across the canvas. It is useless to attempt any enumeration of such works. Let us consider only a few examples of the best types.

Ghiberti's panel on the Baptistery gate (Florence) presents the troubled aspect of Mary's experience very vividly. She falls back affrighted at the vision, raising her arm almost as if to ward off a blow. Van Eyck, Roger van der Weyden, and the painter of the Cologne dombild all chose the *motif* of surprise, showing the Virgin turning from her kneeling posture at the *prie-dieu*, her hand raised with an air of mild astonish-

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ment. Fra Angelico is the painter of humility. His gentle spirit found its best expression in his favorite subject of the Annunciation, and always he makes it the occasion for his fairest and most joyous angels and for his most timid and humble Virgin. The best example is perhaps the fresco on the corridor wall of San Marco, Florence, opposite the stair landing. A second is a fresco in one of the convent cells, and a third is an easel picture in still another cell. The church of Gesù at Cortona also contains a lovely Annunciation by Angelico. There is little variation in all these upon the single conception which possessed the painter's imagination. The setting is the convent *loggia*, with a glimpse of the garden of the court. The angel stands or kneels at the left, his delicate face aglow with pure happiness. The Virgin is a slender girl, timid and shrinking, receiving her visitor with all the childish dignity she can summon, and bowing humbly in acceptance of the message, with her hands crossed upon her bosom.

Andrea del Sarto's painting in the Pitti, Florence, is an interesting variation upon the ordinary composition, being an open air scene, with the Virgin standing at the left. She is in the majestic pose of an antique statue, wearing her strong young beauty with the confidence of mature womanhood. It would be hard to imagine a figure in greater contrast to the modest maiden of Fra Angelico. The Annunciation in the Uffizi, Florence, attributed to Botticelli, carries the peculiar marks of that painter's unique individuality. As in all the work inspired by him, the chief charm of the picture is as an expression of the poetry of motion. The attitude of the angel tells the story of his rapid flight and sudden entrance. The gesture of the Virgin as she turns from her prayer is full of grace and significance. Surprise and humility are blended in her attitude, and her face is full of solemn awe.

It will be seen that all these old masters followed the custom of their predecessors in the mechanical literalness of their representations. To them the angelic visitation was a matter-of-fact reality to be treated precisely like the visit of any messenger. With rare divination the Bergamesque painter, Lorenzo Lotto, sets the event on quite a different plane. In his composition the angel enters at the right in the rear, and the Virgin crouches in the foreground at the left, looking directly

The Annunciation to the Virgin (School of Botticelli)

out of the picture and not at all at the messenger. Thus his presence is felt rather than seen by her; it is the message itself which overwhelms her, and not the bearer thereof. His figure seems introduced chiefly for the benefit of the spectator, as an external symbol to account for the Virgin's emotion. Her hands are thrown up like those of an orante in the ancient attitude of prayer; her face is illumined by the visionary smile of a mystic. The picture is in the Church of S. Maria sopra Mercanti, at Recanati.

Lotto's conception was far in advance of his time, and was never fully worked out until modern pre-Raphaelitism laid hold of the same idea. Both Rossetti and Sir Edward Burne-Jones have expressed the same underlying thought in their version of the Annunciation. With them the message is spoken directly to the Virgin's soul. In Rossetti's picture

(National Gallery, London) it comes as in a dream, and Mary rises on her couch staring wistfully into space, her sweet, wan face pathetic with perplexity. The angel stands in front of her but she sees him not with the eye of sense, absorbed in the vision present to her imagination. Sir Edward Burne-Jones has a less ascetic ideal of the Virgin; he paints her as a fair young girl standing in a court. The angel hovers over her, poised upon the branches of a bay-tree. She does not see him, but she hears the Voice and is smitten with wonder.

Tissot is the only other recent painter who has shown any originality in handling the theme. His picture is one of the smaller water-color illustrations of the life of Christ. The Virgin has been asleep on her rug and has risen to a sitting posture with head bowed humbly before the Vision. The angelic visitant is a curious mystic figure in mid-air, similar to that in the Dream of Joseph presently to be described.

The visit of Mary to Elizabeth, following immediately upon the Annunciation, is an important art subject belonging specially to the life of the Virgin. It is fully treated in Mrs. Jameson's "Legends of the Madonna."

III. The Annunciation to Joseph

Then Joseph her husband, being a just man, and not willing to make her a public example, was minded to put her away privily.

But while he thought on these things, behold, the angel of the Lord appeared unto him in a dream, saying, Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost.

And she shall bring forth a son, and thou shalt call his name JESUS: for he shall save his people from their sins.

. . . . . .

Then Joseph being raised from sleep did as the angel of the Lord had bidden him, and took unto him his wife. — Matt. i. 19–24.

The Virgin Mary having heard and accepted the royal message, the angel of the Lord now appears to Joseph, her espoused husband, in a dream, explaining the divine character of the Virgin's experience, revealing the sacred mission of the coming Child and committing the mother to his guardianship. We scarcely realize, I think, the importance of this Annunciation and its bearing upon the life of our Lord. It was, in fact, a necessary complement of the Annunciation to the

Joseph's Dream (Raphael Mengs)

Virgin, in order that the good man in whose keeping the holy Child was to be placed should have the same assurance of his divine origin as did the mother. Art has, however, made

very little of the event, doubtless because Joseph's second angelic visitation, when warned to take flight into Egypt, has completely overshadowed the first with its larger pictorial possibilities.

I have found in early art a single representation of the event on a carved box whose ornamentations are reproduced in Garrucci's "Storia della Arte Cristiana." Joseph lies with his head supported on his right hand, the left thrown over his head. An angel with large wings stands at his feet, raising the right hand with finger extended. The subject is identified here as the first Dream of Joseph from its position just preceding the Visitation. On the sculptured façade of Amiens Cathedral is a group which Ruskin has taken for the same subject in his "Bible of Amiens." It also occurs among the mosaics of the Monreale Cathedral. For other early examples we must search illuminated manuscripts. The Gospel Book of Trier contains such an one.

From these we must pass over the centuries to Murillo, among whose works was a small painting representing Joseph lying asleep on a bank while an angel whispers in his ear.

With Raphael Mengs the subject seems to have been a favorite, as he painted it several times. The Belvedere Gallery, Vienna, and the Dresden Gallery both contain such pictures. The scene is the carpenter's shop, in which Joseph is seated at his bench deep in sleep, while the angel brings the message. In the Dresden picture, the carpenter's face is lifted in the act of listening, while the messenger, floating gracefully on a cloud just above and behind him, points directly heavenward to emphasize the assurance that the Holy Ghost is the source of the immaculate conception.

In Bida's illustrations of the Evangelists the subject is treated very poetically. Joseph lies asleep on a long couch with the angel figure extending lengthwise across the picture hovering just above the couch.

In Tissot's "Illustrated Life of Christ" we have an interpretation of Joseph's Dream from the standpoint of a student of Jewish traditions and customs. Joseph is lying on a rug in oriental fashion, and is just starting up, his hands raised in surprise, as the vision appears to him. This vision takes form from the descriptions which would be most familiar to the reader of the Hebrew Scriptures. Six overlapping wings, pink

tipped, form the chief substance of the angel's body, as in the seraphim of Isaiah's vision. A face gleams from the centre of the whirl of yellow light which veils the whole figure. In dim outline one sees two tiny hands pointing up. That all this is in a dream we may know from the fact that Joseph does not look up at the angel, but takes rather the attitude of one listening.

Closely connected with Joseph's Dream, and an imaginary sequel thereto, is a subject which received some attention in early art and which for lack of a better title I may call Joseph's Formal Recognition of the Virgin's Purity. I have seen some curious examples in ancient bas-reliefs. One of these on a carved book cover shows the two figures *vis-à-vis*, Joseph raising his hand in benediction. In another on the carved *cattedra* (or bishop's chair) of Maximian, Ravenna, an angel stands behind the Virgin as witness of the scene. In the Berlin Gallery is a quaint picture by an unknown master of the fourteenth century. The catalogue describes it in these words: "Under a Gothic canopy-like structure, from the gable of which hangs a lamp, sit Joseph and Mary on a bench, at the left Joseph, a staff in his hand. He begs Mary's pardon for his distrust, now that an angel who appeared to him in a dream has shown him that the child which Mary is to bear is the Saviour and springs from the Holy Ghost. On each side is a musical angel."

IV. The Birth of St. John the Baptist

Now Elisabeth's full time came that she should be delivered; and she brought forth a son.

And her neighbours and her cousins heard how the Lord had shewed great mercy upon her; and they rejoiced with her. — Luke i. 57, 58.

The Birth of St. John the Baptist is naturally a prominent art subject in every serial treatment of the forerunner's life, and is also not infrequent as a separate composition. It is a chamber interior with the mother lying on the bed surrounded by various attendants, while the babe is in the hands of some maids in the foreground, who bathe him (as in Filippo Lippi's fresco), or feed him (as in Ghirlandajo's picture).

The type of Elizabeth is as distinctly fixed in art as is that of the Virgin, and in direct contrast to the latter. She is a

woman past middle life, with large, well-built figure, a strong almost masculine face, swarthy in tint and seamed with wrinkles. She lies or sits on her bed with a stately dignity. Andrea Pisano is almost the only artist who gives her any touch of motherliness. He shows her raising the coverlid to peep at her babe, who lies in the bend of her arm.

The rejoicing of "the neighbors and cousins" with the happy mother is by some artists made the occasion of adding various extra personages to the scene. Ghirlandajo seized the opportunity to introduce a number of portrait figures as guests of congratulation, among them the famous Florentine beauty, Ginevra Benci. (Series of frescoes in S. Maria Novella, Florence.)

Not infrequently, by a happy stretch of the artist's imagination, the guest of honor is the Virgin Mary herself, who is supposed to have prolonged her visit with her cousin until this time. If she is present, it is to her naturally that the privilege falls of presenting the babe to his father. A particularly interesting example is the fresco at Urbino, by one of the San Severino family, where the Virgin, standing in the central foreground, holds the tiny swaddled babe with pretty tenderness, pressing her face to his, as she so often does to the Christ child's.

Often there is nothing in the picture to identify the names of the characters, this fact being sufficiently clear from the position of the subject in a series. In other cases, as in the works of Andrea del Sarto and Filippo Lippi, the subject is made unmistakable by the figure of Zacharias seated at the head or at the foot of the bed, writing on his tablet.

In some compositions, as in that of Filippo Lippi in the Prato series, there is a vista of apartments, in one of which (at the rear) is the Birth scene, and in another (in front) Zacharias naming his son.

A very beautiful illustration is in the Berlin triptych, by Roger van der Weyden. Every detail is so exquisitely finished that we look from the carved archway in the foreground through the entire length of the house. In the first large room lies Elizabeth, waited upon by a single attendant. Under the arch sits Zacharias, whom the Virgin approaches with the infant Baptist.

This picture seems to be a typical Teutonic treatment of

The Birth of St. John the Baptist (Roger van der Weyden)

the subject, for we find it very similarly rendered in Van Noord's window in St. Jan's Kerk at Gouda, except that here Zacharias is in a rear apartment instead of in the foreground, the change of position changing the relative importance of the two incidents.

A Dutch painting of the seventeenth century is by Bernhard Fabritius, in the National Gallery, London. The babe lies in a wicker cradle, and the mother sits beside it, offering an apple to a child. Zacharias writes on his tablet near by.

V. The Circumcision and Naming of St. John the Baptist

And it came to pass, that on the eighth day they came to circumcise the child; and they called him Zacharias, after the name of his father.

And his mother answered and said, Not so; but he shall be called John.

And they said unto her, There is none of thy kindred that is called by this name.

And they made signs to his father, how he would have him called.

And he asked for a writing table, and wrote, saying, His name is John. And they marvelled all. — Luke i. 59–63.

It was the Jewish custom to administer the rite of circumcision on the eighth day after the birth of a male infant, and on this occasion the child formally received his name. The circumstances connected with the naming of St. John the Baptist were so peculiar that the incident has entirely overshadowed the actual administration of the rite itself.

It would appear from the words of the evangelist that the questioning of Zacharias took place at the moment of the ceremony, and we should naturally expect that art would so represent it. This, however, is not the case with any of the old masters. The Naming is either treated as an independent subject or in combination with the Birth, in the manner we have noted. The Circumcision is usually entirely ignored, or in rare exceptions, as in the series at Urbino, and on the embroidered cope of the Florence Baptistery, it is a separate subject.

In the Urbino fresco, the Circumcision is just outside the house door, under a vine-covered trellis.[1] A table has been

[1] In locating the ceremony at the residence of the parents, the artist shows a knowledge of Jewish custom entirely disregarded by the painters of Our Lord's Circumcision.

The Circumcision of St. John the Baptist (Giacomo San Severino)

placed there, over which a woman holds the naked babe while a priest performs the rite. Several spectators crowd in the doorway.

Among those who have made a separate subject of the Naming are Giotto, Ghirlandajo, and Andrea Pisano. Perkins has highly praised the antique simplicity of Pisano's composition, and other critics have expatiated on the excellence of Giotto's work. There is a lovely picture by Fra Angelico in

the Uffizi Gallery, Florence, with the same general *motif* as Giotto's. Zacharias is seen seated at the left in a courtyard, a group of women standing before him, the Virgin Mary with the babe, all awaiting with sweet seriousness the father's written verdict on the name.

In artistic qualities Ghirlandajo's fresco does not compare favorably with others of the same series in S. Maria Novella, but he shows a certain quaint sense of humor which is irresistible. He seems to appreciate the contrast between the eager officiousness of the neighbors in discussing the name, and the quiet decision of the father, to whom it is not a matter of choice, but of divine appointment. Zacharias, seated in the centre of a large court, looks not at the neighbors, nor yet at his tablet, but at his boy, held by a woman kneeling beside him. An old man unable to restrain his curiosity peeps over his shoulder to read the tablet.

Overbeck's composition in his Gospel series unites admirably all the concomitant circumstances of the event. The scene is laid in the portico of a house, from the rear of which we catch a glimpse of a pleasant landscape. In the background at the left on a higher level and in the shadow is seen the mother sitting up on a curtained bed, with two or three attendants about her. The foreground is filled with the group of interest. Zacharias is seated bending over his tablet, while an onlooker peeps over his shoulder as in Ghirlandajo's picture. The Virgin Mary, known by her halo, awaits the father's decision, holding the babe in her arms. Behind her are two women and a child, and still farther to the right, beside a table prepared for the rite, sits the priest, who has come for the circumcision. He holds a knife in one hand, watching Zacharias with bland interest.

VI. The Annunciation to the Shepherds

And there were in the same country shepherds abiding in the field, keeping watch over their flock by night.

And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

And this shall be a sign unto you ; Ye shall find the babe wrapped in swaddling clothes, lying in a manger.

And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Glory to God in the highest, and on earth peace, good will toward men. — LUKE ii. 8-14.

As Our Lord was to come among us as the Good Shepherd seeking the sheep which had wandered from his fold, it was the shepherds of Galilee who received the first glad tidings of his arrival.

The Annunciation to the Shepherds is conceived as occurring simultaneously with the Nativity, and Christian art, recognizing the connection between the two events, often unites them in a single picture. Treated in this way, the Annunciation is made subordinate to the Nativity. In the earlier art, little being known of perspective, the scene is literally at the side of the manger. Sometimes a single shepherd receives the message, as in the Greek Menologium of the Vatican; sometimes there are two, as in the Nativities of Duccio and Giotto; sometimes three, as in The Great Latin Psalter of the Boulogne Library. When art became more advanced "the field" was relegated to the distant background, and to give it sufficient prominence it is a hillside rather than a plain. An Italian example is Luini's Nativity in the Louvre, and a German, the Nativity by Peter Cristus in Berlin. The Annunciation to the Shepherds is also combined frequently and in the same way with both the Adoration of the Shepherds and the Adoration of the Magi. Examples of the former are by Palma in the Louvre, by Aspertini in Berlin, and by Signorelli in the National Gallery. Examples of the latter are by Ghirlandajo in the Foundling Hospital at Florence, and by Perugino at Città della Pieve.

In such pictures the "multitude of the heavenly host," whose song followed close upon the annunciation of the herald angel, appear above the roof of the stable, transferred thither from the field by poetic license. Three figures only did duty for the "multitude" in the early days, the number having a mystic significance. In later times, when the artist's powers were greater, the number expanded into a genuine "host."

The Annunciation to the Shepherds takes on more importance when introduced into an art series as a separate subject. We find it among the other angelic apparitions on the bronze

doors of St. Michael, Monte Santangelo. It is frequent in miniatures, two notable examples being the Codex of Egbert, Archbishop of Treves (tenth century), and the Livre d'Heures of Anne de Bretagne (fifteenth century). Mr. Thomas F. Richardson, of Washington, D. C., has in his valuable collection at least three miniatures of this subject, full-page illuminations in service books of the fourteenth and fifteenth centuries, and all after the same type. In every case there are three shepherds, with considerable variety in attitude and gesture. One is playing on bagpipes, a quaint, realistic touch which it is a pity to have lost. The angel is only an apparition of head and shoulders, holding a scroll with the motto *Gloria in Excelsis.*

In Gaddi's fresco of the Baronzelli Chapel, S. Croce, Florence, there are only two shepherds lying on the hillside in the gray mist of dawn. The angel is a dainty bird-like creature, bearing a sceptre and flying towards them on a yellow cloud. The artist's imperfect technique cannot injure the wonderful effectiveness of his work. Here we have the atmosphere of sacred mystery which we ought to associate with the event. The shepherds show a sense of awe quite different from the stupid amazement seen in some early miniatures, or the superstitious terror portrayed by the seventeenth century Dutch.

Outside series of the life of Christ, the Annunciation to the Shepherds as an independent subject is rare and belongs distinctly to artists specially fond of pastoral scenes, of cattle, and peasant life. It was a favorite with the Da Ponte family, who flourished in Bassano, Italy, in the sixteenth century and were the real originators of the *genre* style. I have counted six pictures attributed to various painters of this name in the galleries of Europe. They are fine landscapes, with well-rendered figures of cattle and men, but without religious significance. All that raises them above the ordinary clever pastoral picture is the strange solemn light on the horizon, an atmospheric effect which is peculiar to the early twilight of mountain-girt Bassano.

In the seventeenth century the *genre* style reached its highest perfection in the Dutch school, hence we naturally find many among them who attempted the appearance of the angel to the shepherds. The list of those who treated the subject, including Dutch, Flemish, and German masters, contains the

The Angel appearing to the Shepherds (Taddeo Gaddi)

names of Rembrandt and his pupil, Govert Flinck, Berchem, Dietrich, Wouverman, Van Haensbergen, and Van der Werff. Rembrandt stands out from all the others by virtue of his wizard power of managing light. Even in black and white, which is the only form in which he gives us the subject, he makes a marvelous contrast between the inky blackness of the plain and the whirl of glory from which the herald angel

issues. Rembrandt, Flinck, and Van Haensbergen return to the original text and show us with the herald angel "a multitude of the heavenly host praising God." This gives greater impressiveness to the event, but the effect is otherwise spoiled by the unseemly confusion of the shepherds — now become quite a company — fairly tumbling over one another in their fright. Wouverman shows a better insight in his picture (Dresden Gallery), where an old man stretches out his arms as if to welcome the vision. In general, we must say of the Dutch school that they degraded the theme, already made homely by the Bassano painters, to the painfully commonplace.

Other seventeenth century pictures of the Annunciation to the Shepherds are by Poussin and Benedetto Castiglione. By the latter is an interesting monotype in the Albertina at Vienna, entirely unlike his painting in the Brunswick Gallery.

A number of notable pictures of the subject have been painted in the latter part of the nineteenth century.

By Bastien Lepage, one which has received high praise from such trustworthy critics as Mrs. Henry Ady ("Julia Cartwright") and Mrs. Stranahan.

By Cabanel, a striking picture, reproduced in the "Masterpieces of European Art."

By Fritz von Uhde, a picture exhibited at the Columbian Exposition, 1893.

By H. Perrault, a picture exhibited at the Paris Salon, 1896.

Such pictures bear witness to the perennial interest of a story at once simple and impressive and worthy of the brush of the greatest master.

VII. The Star appearing to the Wise Men

Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem,

Saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him. — Matt. ii. 1, 2.

The coming of Our Lord was to all sorts and conditions of men; his message was brought to high and low alike. So he summoned to his service not only the ignorant shepherds of Judæa but the learned sages of the East. To the latter the revelation came in the vision of a star, but exactly how or when we cannot know.

The Star appearing to the Kings (Roger van der Weyden)

Allowing ample time for a journey which was probably long, we may reasonably date back the Annunciation to the Wise Men as early as the Annunciation to the Shepherds. If Bible criticism discredit this chronology, it must still remain true that the two revelations belong together in a very real way. The great modern English artist, Burne-Jones, manifests a deep sense of great realities in his picture of Angels leading a Shepherd and a King; both peasant and wise man yielding in simple faith to the same divine influence which draws them to the manger.

The Wise Men's Vision of the Star has seldom been made a subject of art, except in rather early Christian centuries. A few curious and interesting examples are well worth mentioning.

It appears in the carvings of an ivory book cover, sixth century, preserved in the Milan Cathedral. Three men stand looking up at a star, the two outer figures pointing to the vision, the middle one clasping his hands in prayer. Very similar is an eleventh century fresco in the Church of St. Urban alla Caffarella, near Rome, although on a far larger scale. The Magi here wear the Phrygian cap, and beside each one is naïvely inscribed the name supplied by legend, "Gaspar, Melchior, Baldasar." The Magi seeing the star is the subject of one of the mosaics of the Monreale Cathedral.

Mrs. Jameson tells us that, according to an early commentary on St. Matthew, the miraculous star had the form of a babe. This legend explains the fresco of Taddeo Gaddi in the Baronzelli Chapel, S. Croce, Florence. The composition is a worthy companion to the Annunciation to the Shepherds in the same series. We now have the three men clearly differentiated to represent three ages of life. The old man has the fine head of a genuine sage. The middle-aged one is of a more matter-of-fact temperament. The youth is ill-drawn and resembles the shepherd of the other picture, but his attitude and expression are truly devout.

A similar treatment of the theme illustrates perfectly the northern spirit of art. It is the wing of a triptych in the Berlin Gallery, by Roger van der Weyden. The star is again the Christ-child vision viewed by old age, manhood, and youth. But from the "wise men" of St. Matthew they are transformed into the "kings" of the legend, trailing their rich embroidered robes over the ground.

Modern versions of the subject are by Portaels, a Belgian artist, and by Bida in his illustrations of the Evangelists. These revert to the original interpretation of the story, and show the three figures in the desert with faces lifted to a meteor-like star, which sends forth a great burst of glory. In the Belgian picture they are standing with robes trailing along the ground; in Bida's illustration they are mounted on fine Arab steeds.

The Magi en Route is one of the subjects in Tissot's illustrated "Life of Christ," and is a very picturesque composition in which a caravan moves straight out of the picture. The approach of the three to Jerusalem is also the subject of a picture by La Farge.

III. THE INFANCY AND CHILDHOOD OF OUR LORD

I. The Nativity of our Lord

And it came to pass in those days, that there went out a decree from Cæsar Augustus, that all the world should be taxed.

. . . . . .

And all went to be taxed, every one into his own city.

And Joseph also went up from Galilee, out of the city of Nazareth, into Judæa, unto the city of David, which is called Bethlehem; . . .

To be taxed with Mary his espoused wife, being great with child.

And so it was, that, while they were there, the days were accomplished that she should be delivered.

And she brought forth her firstborn son, and wrapped him in swaddling clothes, and laid him in a manger; because there was no room for them in the inn. — Luke ii. 1–7.

The literal beginning of Our Lord's earthly life dates from the Bethlehem manger where Mary laid her firstborn son, "because there was no room for him in the inn." The very lowliness of these surroundings forms one of the chief elements in the artistic adaptability of the event. The bed-chamber of a prince would be commonplace, indeed, in comparison.

The Nativity is extremely rare in the earliest Christian art cycle, but appears early in mediæval art in all the many available art materials. The typical composition was so definitely fixed from the outset that to describe a single picture is to describe all the primitive examples. In complete form it is a crowded combination of many details. The setting — when there is any — is either a sort of rock cave or the open frame structure known as the pent-house, ornamented with a large star above. In the centre lies the mother beside the manger, a table-like affair, on which is placed the child, heavily swaddled. Joseph is seated at one side, and an ox and an ass are seen in the rear. The moment just preceding may be represented by a group below busy with the babe's natal bath. The moment just following is indicated by the approach of shepherds from the right, above whom hovers the herald

angel. In the upper air is an angel choir bearing a scroll inscribed *Gloria in Excelsis.* The group at the bath is sometimes omitted, and occasionally the mother's position is changed from the reclining to the sitting posture. With such slight variations, this composition obtains throughout the illuminated manuscripts, and was adopted without change by Duccio in the predella of the Siena Cathedral altar-piece, the picture now being in the Berlin Gallery. The whole interior of the stable

The Nativity (Niccolò Pisano)

is exposed to view by the omission of the front wall. The Virgin's couch runs across the entire width, the manger standing in the rear with the heads of the ox and ass seen above its edge. The structure is completely surrounded on the outside by the accessory figures above the roof, a double choir of adoring angels; at the sides, Joseph on the left and the two shepherds on the right; below, the group at the bath and a flock of sheep.

As a typical example from sculpture we may compare with Duccio's work Pisano's Nativity on the pulpits at Siena and

Pisa, in which the only important difference is the omission of the angel choir. But while Pisano's composition is Byzantine, his figures are distinctly classical, the Virgin mother being a veritable Juno in the statuesque beauty of her face and her robust matronly dignity.

All this time the attitude of the Virgin has drawn attention to herself rather than to the child. She turns her back upon him, looking directly out of the picture. It was a tremendous innovation upon existing ideas when Giotto made bold to portray a genuine mother who takes her babe into her own bed. We may study this new *motif* both at Assisi and Padua. In the Assisi fresco (S. Francesco, lower church), the Virgin sits up on her bed looking delightedly at the Christ-child whom she holds upright, stiffly swaddled, like a doll; in the fresco at Padua (Arena Chapel), she turns with eager motherliness to receive him from the hands of an attendant. At Assisi, Giotto follows his predecessors in introducing the group of women bathing the child, but in his later fresco at Padua this is left out. Taddeo Gaddi imitated the Assisi composition with the omission of the group in the foreground. His picture is in the Berlin Gallery.

The representation of the Nativity in its historical simplicity ceased almost entirely with the beginning of the fifteenth century, and an entirely new *motif* was introduced, which changed the essential character of the subject. With the same traditional setting, the ox and ass still conspicuous, and the shepherds approaching as before from one side, the three principal figures undergo a marked change in position. The child now lies on the ground in the centre, and at the sides Mary and Joseph kneel in adoration. Properly speaking, this subject should be called the Adoration of the Child, or if the term Nativity be applied, it should be qualified as an ideal or devotional treatment to distinguish it from the historical. Rio speaks of this subject as Umbrian in origin and peculiarly characteristic of this school. Perugino indeed furnishes the most conspicuous examples of its adoption in the fresco of the Cambio at Perugia and in the altar-pieces often repeated, of which there are specimens in the National Gallery, London, and the Pitti, Florence.

Lorenzo di Credi, Perugino's Florentine contemporary, was also particularly fond of this subject. The Florentine school

THE NATIVITY. (BURNE-JONES)

is full of lovely examples by many others, both sculptors (as Andrea della Robbia and Antonio Rossellino) and painters (as Botticelli and Filippo Lippi). In the best typical examples of the Nativity in northern art we find the same ideal method of treatment, — the mother kneeling before her new-born babe as his first worshiper. Memling's Nativity, in the Hospital of St. John's at Bruges, and Dürer's woodcut in the series "Life of the Virgin," are cases in point. Here the homeliness of the surroundings and the simple realism of the peasant types portrayed give the scene a more historical character than in the Italian counterpart. Joseph does not join in the adoration, but stands apart, while angels add their worship to the mother's. A radiant star above the roof, a group of angels hovering just outside, some shepherds approaching from one side, are the other features corresponding to the Italian composition.

Besides the change in the mother's attitude, the fifteenth century brought another innovation into the traditional composition of the Nativity. This was the advancement of the shepherds into a conspicuous position about the manger, making the essentially new subject the Adoration of the Shepherds, though the old title of the Nativity was still incorrectly retained. The prevalence of this subject makes a genuine Nativity, strictly so called, a rarity in the best art of the Renaissance. It is rare, also, at the present day, when the love of elaboration still makes the larger subject more popular. With Sir Edward Burne-Jones the Nativity has been a frequent subject for various forms of church decoration. One of these is in mosaic over the arch in St. Paul's (American) Church, Rome. The mother is kneeling before her child under the frail shelter of a shed upon which the snow is falling heavily. On either side shepherds are climbing up a steep hillside, dazzled by the light from the Holy Child.

Still another design is intended for stained glass, and is a tall narrow panel. In the lower part of the picture the tiny babe lies on the floor of a cave, while the mother bends ecstatically over him. Joseph, on the opposite side, also stands in reverent adoration, while three angels approach from the rear. In the upper part of the composition, above the roof of the cave, the shepherds stand with shaded eyes gazing at a company of angels floating towards them in a double row. Still different is the famous painting at Torquay, England, which is

the second in the trilogy beginning with the Angels leading a Shepherd and a King (p. 42). It is interesting to see how the modern painter has harked back to the early *motif* and given us the mother lying on a couch. It is the first instance after nearly five centuries that a painter has ventured upon this simple and natural rendering of motherhood at the Saviour's birth, and the result justifies the need of pre-Raphaelitism. The picture is not without an element of the mystic, as we should expect. Three lovely angels stand at the foot of the bed with sorrowful faces which forebode the future.

There is a more pronounced realism but not less mysticism in the Holy Night of Fritz von Uhde. The scene is a rude loft, lighted, after the manner of Rembrandt, by a single lantern fixed on the wall. The only furnishing is a couch on which the mother has been lying with her child. At this moment she leans forward in a sitting posture to bend over her babe in an ecstasy of love and adoration.

The very striking picture by Le Rolle belongs also in this list as well as the Holy Night of Carl Müller. They are difficult pictures to classify, because while making the shepherds more conspicuous than in the true Nativity, they do not represent the actual moment of adoration. We may compromise on the title: The Arrival of the Shepherds.

Le Rolle shows great originality in the invention of his setting, the great dim spaces of a stable with shepherds peering in at Mary and Joseph seated far within on the hay, the babe lying on his mother's lap. Müller frankly follows Italian tradition, but there is his own indefinable individuality in his pictures in spite of that.

II. The Adoration of the Shepherds

And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.

And they came with haste, and found Mary, and Joseph, and the babe lying in a manger.

And when they had seen it, they made known abroad the saying which was told them concerning this child.

And all they that heard it wondered at those things which were told them by the shepherds.

But Mary kept all these things, and pondered them in her heart.

And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them. — Luke ii. 15–20.

First to welcome the shepherd-king into his kingdom were the shepherds from the neighborhood of Bethlehem. Summoned by night, and coming in haste, we may believe that they stood beside the manger before the day dawned, and art has always represented their Adoration as on the holy night.

We have seen that in the typical Nativity the shepherds approach from the side. When they are actually in the presence of the babe, kneeling or standing in attitudes of devotion, the subject is, properly speaking, the Adoration of the Shepherds. The line between the two cannot always be rigidly drawn, but in general we may take the title from the position and action of the shepherds. The Adoration of the Shepherds as a distinctive subject does not belong to early art but was developed in the fifteenth century, from thenceforth often filling the place in historical series which was previously occupied by the more simple Nativity. Introduced at so late a day, it has always had the advantage of skillful treatment, and scores of favorite pictures attest its popularity.

Many of the earlier examples are ideal and devotional in style. The shepherds form with the Virgin and Joseph a circle of worshipers kneeling about the child, who lies like a tiny idol on the ground in the centre. Adoring angels are often added to the company. Lorenzo di Credi's fine painting in the Florence Academy is a representative picture of this sort, and a perfect expression of the intensely pietistic spirit of Savonarola's Florence. Other works, conceived in a similar vein, are by Ghirlandajo in the Florence Academy, by Lo Spagna in the Louvre, and by Signorelli in the National Gallery. In the same list belong some bas-reliefs by Giovanni della Robbia, as, for instance, one at Città di Castello. Often in this devotional form of the subject the approching caravan of the Magi is seen in the background, as in Pinturicchio's fresco at Spello.

Turning now to the later development of the subject, Correggio's *Notte* of the Dresden Gallery comes to mind at once as the most famous and attractive example. Here the master of chiaroscuro had full scope for his gift, and he used his opportunity magnificently. The picture is so well known that any description seems an impertinence. No one has stood before it unawed by the mysterious and brilliant white light emanating from the babe, and shining full in the face of the

lovely young Virgin mother. Though Correggio did not originate the idea of making the child the source of illumination, his handling is entirely unique and has been at once the despair and inspiration of his admirers. Many have sought to imitate in one way or another his matchless work. The pictures by Annibale Caracci in the Louvre, by Carlo Maratta in the Hermitage at St. Petersburg, by Raphael Mengs at Madrid, and by Gaspard de Craeyer in the Brussels Museum, all suggest this model and are works of merit.

Rembrandt has created a type of his own. His figures are drawn from the commonest Dutch peasants, the surroundings are of the rudest sort, but the homely simplicity of the scene is closely akin to the spirit of the gospel story. The element of poetry is added in the magic effects of light and shade. All the prosaic details of the environments are lost in the darkness, and the principal figures are illuminated by the golden light of which the Dutch master possessed the secret. The Munich Gallery and the National Gallery, London, contain pictures by Rembrandt of the Adoration of the Shepherds. In the former, the illumination is from a lantern held by Joseph over the crib. In the latter, the babe is himself, as in Correggio's *Notte*, the chief source of light, and the strange effect of this miraculous illumination is heightened by its contrast with the light from lanterns.

The Spanish artists, always marked for the naïve realism of their peasant types, have been particularly happy in treating the Adoration of the Shepherds. There are four notable examples by Murillo,[1] one by Ribera, in the Louvre, a rare instance in which he rises above his singular predilection for the horrible, and one by Velasquez, in the National Gallery. All these pictures are remarkable for the spirit of simple piety which they exhibit. The rude simplicity of the Spanish shepherds contrasts strangely with the splendid muscular giant of Correggio, or the carefully costumed models of Lorenzo di Credi and Lo Spagna. In this particular the only parallel with Spanish art which Italy can show is in the Venetian school, where Bonifazio and Bassano ventured to paint the shepherd as he is. The picture by Bonifazio (III.) in the Hermitage at St. Petersburg is a beautiful and successful interpretation of the theme.

[1] In the Prado Gallery at Madrid; the Seville Museum; the Vatican Gallery at Rome; the Hermitage at St. Petersburg.

There is no reliable authority for any offerings on the part of the shepherds, but art has often taken the liberty of introducing this feature. Lambs are most commonly brought; sometimes doves (Bonifazio), sometimes a brace of birds (Murillo), and even a white ox (Dietrich, in Berlin Gallery).

Such modern painters as have used the subject in pretty

The Adoration of the Shepherds (Murillo)

popular pictures — as Bouguereau, Feuerstein, Sinkel, and the rest — have contributed nothing to the real enrichment of the theme.

III. The Circumcision

And when eight days were accomplished for the circumcising of the child, his name was called Jesus, which was so named of the angel before he was conceived in the womb. — Luke ii. 21.

To the Gentile Christian the Circumcision of Our Lord is a comparatively uninteresting incident, belonging to the life of

Jesus as a Jew rather than to the work of Christ as the Saviour. On this account it was not made a subject of early Christian art; nor had it any artistic features to recommend it to a later age, being on the contrary rather an unpleasant subject. Furthermore, its rendering is so similar to the Presentation that it has yielded to the superior claims of the latter. The old German series of the Berlin Gallery, a Dutch series (fifteenth century) in Amsterdam, Fra Angelico's set of panels in the Florence Academy, and Tintoretto's frescoes in S. Rocco, Venice, are exceptional places where the subject is found in the serial treatment of Our Lord's life. The first two include the Presentation besides, but in Tintoretto's series the Circumcision is substituted for the latter. We shall find our examples chiefly among independent pictures, and of these there are a few quite notable and, on the whole, much more attractive than we should expect.

The ceremony is always located in the temple. The necessary figures are the Virgin and Child, St. Joseph, and the officiating priest, knife in hand. To these, however, are almost invariably added others — assisting priests, acolytes, relatives (Joachim and Anna), friends, or spectators. The action varies so much with the different artists that we can hardly define any general type-composition. The child is most often held by his mother (Mantegna, Bartolommeo, Giulio Romano); sometimes by the priest (Tintoretto and Dürer); or again by Joseph (Bellini, Bartel, Sprangher, and Rembrandt). The person who has the child is usually seated, holding him in the lap, but sometimes stands supporting him over the altar. Perhaps the best known of all the pictures of the Circumcision is that of Giovanni Bellini, as there are numerous copies of it scattered all over Europe. The original is believed to be the painting at Castle Howard, and is esteemed a fine work by those competent to judge. The priest stoops over the babe, held by Joseph, while the Virgin stands looking on, accompanied by two other figures. Mantegna's Circumcision is a wing of a celebrated triptych in the Uffizi Gallery, Florence, and the finest of the three panels. Nothing could exceed the benignity of the old priest as he looks upon the child brought to him. There is here no altar-table, but a tray of instruments is held by an acolyte. The child clings pathetically to his mother, alarmed by the priest's knife.

The Circumcision (Mantegna)

Bartolommeo's gem-like painting was originally intended for the door of a shrine, but now hangs in the Uffizi Gallery, Florence. The priest and Mary support the child together over the altar-table. The former being thus occupied, the knife is not in evidence as usual. Joseph holds a taper at the right. A quiet, simple picture.

There is an elaborate composition in the Louvre by Giulio Romano.[1] The interior of a large pillared temple is seen

[1] Attributed in the Louvre Catalogue to Bagnacavallo. Morelli and Layard assign it to Giulio Romano, whose drawing of the same composition is at Chatsworth.

thronged with people going and coming about their affairs. The Holy Family are grouped at the left. The child stands on a low pedestal supported by his mother on the right, and shrinks under the hands of the priest. A showy picture in which the chief event is very unpleasantly treated.

Signorelli's picture in the National Gallery is considered one of his best compositions, well arranged and full of life and energy.

Cosimo Tura's picture is a specially interesting work of a little known master, belonging to a private collection in Rome recently opened to the photographer. It is a *tondo* showing the Virgin and high-priest seated *vis-à-vis*, the latter leaning forward to perform the rite on the child held in his mother's lap. The Virgin has a lovely girlish face, with head uncovered. The Circumcision of Tintoretto's San Rocco series is magnificent for decorative effects, rich in scarlet and gold. The splendid robe of the high priest is displayed to full advantage, being held out on either side by attendants, one of whom holds forth a basin for use in the ceremony. The fine old face is even more attractive than the gorgeous dress, and bends over the babe with a most tender expression. The child, held on a drapery, is supported on a table in front of which stands a still smaller table holding various vessels. The Virgin at the end of the table, Joseph behind her, — a noble looking man, — complete the group of greatest interest at the left, but the whole great composition is glorious in details.

A few notable examples from northern art should be mentioned: By Dürer in the series of engravings "Life of the Virgin" (1511), where the subject is introduced as one of the Seven Sorrows. The mother witnesses the ceremony with clasped hands and an expression of sympathetic suffering on her face. By Mabuse, in the Belvedere Gallery, Vienna. The priest holds the child over the altar, Joseph, Mary, and others surrounding the table. By an unknown Swabian master of the sixteenth century, in the Dresden Gallery. The priest sits on a throne with the child on his lap, a second priest kneeling before him in the act of circumcision. By Rembrandt, two etchings; in one, dated 1654, Joseph holds the child on his knee, the Virgin seated beside him. A priest kneels before them performing the rite. In another, called "La petite circoncision," two priests officiate, one holding the child. The Virgin kneels in the foreground, with Joseph above her, looking at the babe.

There has been a tendency to confuse the subject of the Circumcision with that of the Presentation, though the two events were separated by thirty-three days. The Renaissance painters, ignorant of Jewish ritual, frequently fell into the error of introducing in the former the offering of doves, which belongs properly to the latter subject. Likewise the type of Simeon, made popular in the Presentation, was often repeated in the priest of the Circumcision. All this, however, is certainly not a sufficient reason why modern critics and compilers of catalogues familiar with the New Testament should persist in naming the officiating priest at the Circumcision Simeon, or, vice versa, should misname so many Presentations as Circumcisions. The Circumcision contains unmistakable evidence of the ceremonial in the shape of the knife or a basin, or, lacking these, the position of the child should indicate the subject. Treated in good taste, it is, if not an interesting subject, at least a suitable part of a complete art presentation of the life of Our Lord.

IV. The Presentation in the Temple

And when the days of her purification according to the law of Moses were accomplished, they brought him to Jerusalem, to present him to the Lord;

(As it is written in the law of the Lord, Every male that openeth the womb shall be called holy to the Lord;)

And to offer a sacrifice according to that which is said in the law of the Lord, A pair of turtledoves, or two young pigeons.

And, behold, there was a man in Jerusalem, whose name was Simeon; and the same man was just and devout, waiting for the consolation of Israel: and the Holy Ghost was upon him.

And it was revealed unto him by the Holy Ghost, that he should not see death, before he had seen the Lord's Christ.

And he came by the Spirit into the temple: and when the parents brought in the child Jesus, to do for him after the custom of the law,

Then took he him up in his arms, and blessed God, and said,

Lord, now lettest thou thy servant depart in peace, according to thy word:

For mine eyes have seen thy salvation,

Which thou hast prepared before the face of all people;

A light to lighten the Gentiles, and the glory of thy people Israel.

And Joseph and his mother marvelled at those things which were spoken of him.

And Simeon blessed them, and said unto Mary his mother, Behold, this child is set for the fall and rising again of many in Israel; and for a sign which shall be spoken against;

(Yea, a sword shall pierce through thy own soul also,) that the thought of many hearts may be revealed.

And there was one Anna, a prophetess, the daughter of Phanuel, of the tribe of Aser: she was of a great age, and had lived with an husband seven years from her virginity;

And she was a widow of about fourscore and four years, which departed not from the temple, but served God with fastings and prayers night and day.

And she coming in that instant gave thanks likewise unto the Lord, and spake of him to all them that looked for redemption in Jerusalem. — LUKE ii. 22–38.

Taken by itself, the Presentation of Our Lord has no more special interest than the Circumcision, being, like it, an essentially Jewish ceremony without antitype in Christian ritual. But there were certain attendant circumstances which gave it unique religious and artistic significance. In the first place, it occurred simultaneously with the Purification of Mary, which, together with the fact that it is counted one of the "Seven Sorrows," [1] naturally gives it importance in the life of the Virgin. Furthermore, it was accompanied by a remarkable testimony to Our Lord's messiahship on the part of two faithful servants of God who had waited many years for the coming of the Lord's Christ. This raises it at once to a significant place in the life of Our Lord, similar to that of the Adoration of the Shepherds and of the Magi, being as it were a connecting link between the two, to form a chain of evidence to Our Lord's identity.

So far as I can learn, the first appearance of the Presentation as an art subject was in mosaics, of which there are two interesting examples, in the Church of S. Maria Maggiore, Rome, and in the Chapel of S. Maria del Presepio, in the Vatican crypt. These two compositions, of quite different *motif*, contain the essential elements of all subsequent treatment. In the mosaic of S. Maria Maggiore, Simeon, just discovering the child, rushes towards him with a swift dramatic movement. In the other case, he takes the babe from his mother's arms.

The next examples we find of the subject are in the historical series treating the lives of the Virgin and Our Lord. Besides these there are a considerable number of altar-pieces representing the subject, some of which are among the art treasures of the world.

The scene is always laid in the temple. The *dramatis personæ* are the Virgin and Child, Joseph, the officiating priest, Simeon and Anna, together with a varying number of specta-

[1] See *Legends of the Madonna*, pp. 55, 263.

tors. From many pictures the priest is missing, Simeon very improperly assuming his rôle and costume. The proper interpretation of the theme in the priest's absence is to represent the moment just preceding or following the ceremony. Anna the prophetess is frequently overlooked, and attention is concentrated upon the devotion of Simeon. Sometimes the first words of his song, *Nunc Dimittis*, etc., are inscribed on the walls of the temple.

The Virgin and the patriarch, with the child between them, form the centre of the typical composition, the other figures grouped about, all standing. Simeon is usually receiving the babe from his mother's arms or returning him to them. The others look on with interest, taking no active part. Where doves are carried by Joseph or an attendant maid, the reference is to the Virgin's Purification.

As typical and familiar examples we may refer, in Italian art, to Bartolommeo's Presentation, in the Belvedere Gallery, Vienna. Here the child looks out of the picture with infantine serenity, raising his hand to bless the worshiper. Other painters of more naturalistic tendencies show the babe frightened by the embrace of a stranger. In Giotto's fresco (Arena Chapel, Padua), he is struggling to escape, to return to his mother's arms. It should, however, be added that this element of realism is offset by a fine touch of mysticism in the angel[1] hovering over Simeon, indicating, apparently, that he came into the temple "by the Spirit." Gentile da Fabriano shows the babe puckering up his face to cry, while the mother reaches out her arms soothingly to him. The picture is the predella of the Adoration of the Magi in the Florence Academy, from which it is unfortunately separated, being now in the Louvre, Paris.

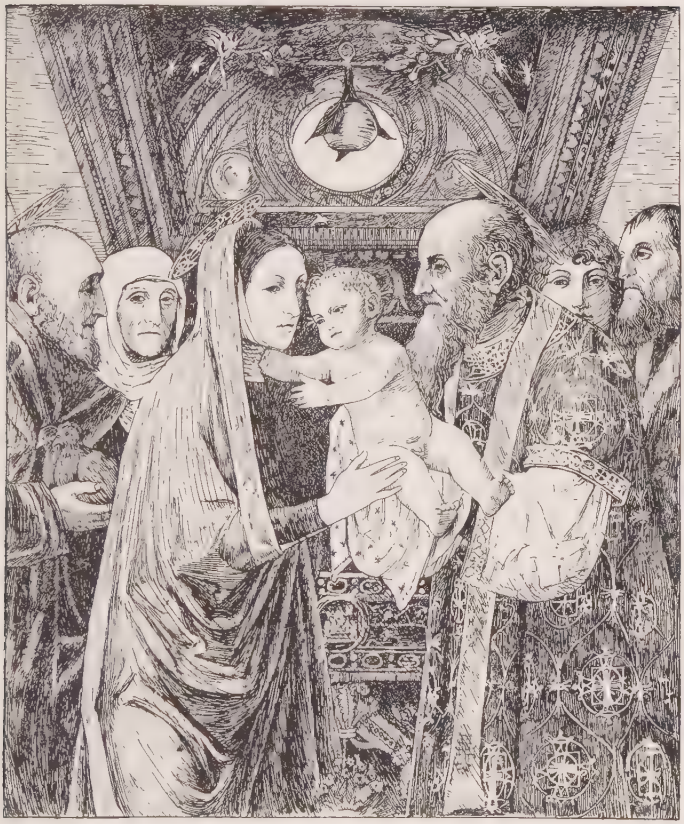
Luini's Presentation, in the Saronno fresco, is among his best works, and is remarkably satisfactory as an interpretation of the narrative. Simeon, with the babe in his arms, forms the centre of attention, standing at the right of the portico of the temple. While he and the child are absorbed in each other, Anna, just behind, is talking to the Virgin on one side, whose figure is balanced compositionally by an acolyte at the right. The arrangement emphasizes clearly the relation of the two aged witnesses to the babe's divinity.

[1] Ruskin considers this the angel of death.

There is a picture by Lotto which differs from the ordinary type by representing Mary kneeling before Simeon. The same *motif* occurs in pictures by two Veronese artists, Turchi and Farinato, both in the Dresden Gallery. In his picture in the Berlin Gallery, Farinato takes a still more original step, showing both Simeon and Mary kneeling opposite each other, the former taking the babe from his mother. Carpaccio's Presentation is undoubtedly the greatest work of art treating the subject. The picture, originally painted (1510) for the Church of S. Giobbe, is now in the Venice Academy, and is counted among the best productions of the Venetian school. The general style of treatment is ideal rather than literal, as befits the devotional purposes of an altar-piece. With entire indifference to historical anachronisms, the artist represents Simeon as a pontiff between attendant cardinals, who carry the train of his splendid robe. He enters at the left and advances to meet the Virgin, who comes forward from the other side with two maiden companions. The dramatic moment is very subtly chosen, and recalls the old mosaic of S. Maria Maggiore. It is Simeon's first glance at the wondrous child, — a look of recognition and solemn joy. The child lifts his beautiful face to the old man with sweet wonder.

In point of religious sentiment Borgognone's pictures are of kindred character. Mr. Walter Pater has written of one in the Church of the Incoronata, Lodi, in which he says the artist is seen "in his most significantly religious mood." More accessible to the public is the picture in the Louvre, Paris, where the figures are but half-length, and there are no accessories to divert the attention from the solemnity of the occasion. Here, as at Lodi, we may say, in Mr. Pater's words, that "the ceremony is invested with all the sentiment of a Christian sacrament."

Mantegna's Presentation, in the Berlin Gallery, belongs in this place also, being, like Borgognone's, a composition of half-length figures. The heads have the strong individuality which we always admire in the work of this master, but the babe, who should be the centre of interest, is so heavily swaddled as to appear like a wooden doll. The study of Borgognone's works exercised a strong influence upon the Suabian master, Martin Schaffner, whose Presentation, in the Munich Gallery, is among that painter's best expressions of beauty and spirituality.



The Presentation in the Temple (Borgognone)

For other German types we may study the beautiful altar-piece at Dijon, by Melchior Broederlam (1382–1400), as an excellent specimen of the transitional period, while the later pictures by Van der Weyden (Munich Gallery) and Memling are representative works. In these northern pictures the cathedral interior is of course of Gothic architecture, forming a noble setting for so solemn a scene. Memling's composition occurs twice, one being in the Prado Gallery, Madrid, and another, which is finer, in St. John's Hospital, Bruges. The usual

persons are here, as in the type described, Mary and Joseph, Simeon holding the babe on a napkin, and Anna standing behind. They are all tall, slender figures, with the serious devoutness so characteristic of northern art.

From Rembrandt we have some notable contributions to the subject, — three well-known etchings and the painting in the Hague Museum. The plate of 1630 is remarkable for the introduction of a hovering angel, not above Simeon, as in Giotto's fresco, but beside Anna, into whose ear he seems to whisper, pointing to the child in the arms of the old man. In the picture known as the Presentation in the Vaulted Temple, Anna is the principal personage, dominating the composition with her tall, commanding presence. So often represented as a bent old crone, this splendid sibyl is a unique and interesting figure. From the centre of the scene she advances towards the child held by Simeon, who kneels on the pavement. The third etching is less interesting, being in Rembrandt's dark manner. The painting at the Hague is a very beautiful work, highly praised by critics for great qualities of composition and chiaroscuro. We stand within a splendid Gothic temple. On the right is the high-priest's throne, reached by a long flight of steps, at the foot of which steps is the sacred group, illuminated by a flood of light — Simeon with the babe, Mary and Joseph, all kneeling before a priest who stands with raised hands. The noble patriarchal face of Simeon lifted heavenward, the dignified figure of the priest in his rich robes, the solemn grandeur of the surroundings, make the scene deeply impressive.

Somewhat after the manner of Rembrandt is the painting in the Dresden Gallery,[1] by Gerbrand van den Eeckhout. The Holy Family have just entered the temple where Simeon has met them. Kneeling with the child in his arms, he blesses God that his eyes have seen salvation. The Virgin kneels opposite, and Joseph stands beside them. At the left is an old crone coming up the stairway, while at the right is a group of priests among the seats. The picture has none of the formality of an altar-piece, but tells the story with homely simplicity.

[1] The Berlin Gallery also contains a Presentation by Eeckhout, which, judged by the description in the catalogue, is similar to this.

V. The Adoration of the Magi

Then Herod, when he had privily called the wise men, enquired of them diligently what time the star appeared.

And he sent them to Bethlehem, and said, Go and search diligently for the young child; and when ye have found him, bring me word again, that I may come and worship him also.

When they had heard the king, they departed; and, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was.

When they saw the star, they rejoiced with exceeding great joy.

And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh.

And being warned of God in a dream that they should not return to Herod, they departed into their own country another way. — Matt. ii. 7–12.

Four incidents are included in the few verses which tell the story of the Magi: the Appearance of the Star; the Interview with Herod at Jerusalem; the Adoration; the Dream. The first has already been considered. The fourth has rarely been noticed in art, though not entirely overlooked. Quaint examples may be seen on the sculptured façade of the Amiens Cathedral, on a window in Chartres Cathedral, and on Giovanni Pisano's pulpit, at Pistoja.

The Three Kings before Herod is a subject not infrequent in early Christian art, but practically ignored in the paintings of the Renaissance. There are examples among ancient bas-reliefs which are full of interest to the student. The three wise men stand in file before the king, who sits on a throne at one side or stands in armor between two guards. The visitors are intent upon the star to which they point, while Herod replies with a gesture. The subject is also among the mosaics of S. Maria Maggiore, Rome, and on a twelfth century window in the Chartres Cathedral.

The Adoration of the Kings marks the climax of the story, and has naturally been the subject usually chosen to represent the entire incident.

The religious significance of the visit as the manifestation of Christ to the Gentiles and the romantic suggestions of display contained in the mention of the gifts are two reasons for the overwhelming popularity of the subject in art. It is to the first, doubtless, that is due the frequency of the represen-

tation in the early Christian centuries when preference was always given to events of symbolic meaning. With the single exception of the Raising of Lazarus, it is probably the most common among the first few subjects chosen from the life of Our Lord. It appears again and again in the frescoes of the catacombs, on the bas-relief ornamentations of sarcophagi, and in mosaics, when as yet almost no other events of Christ's life had been touched by art.

In these times, before legend had become confused with the evangelistic record, graphic art was as simple as the story itself.

The Kings before Herod and the Adoration of the Kings (Bas-relief from early Christian Sarcophagus)

The number of wise men being left indefinite, we sometimes see two (Cemetery of SS. Marcellino e Pietro), sometimes four (Cubiculum of S. Cecilia), though there is a tendency to fix upon the mystic three, the number corresponding to the gifts. The slender resources of oriental learning settled upon the Phrygian cap, the tunic and mantle as the appropriate costume. Their offerings were brought on round plates or bowls. As to their age and appearance, art was long too crude to give them any distinctive character. Usually there are no accessories, the composition containing only the figures of mother and child, with the Magi approaching in a row. Some more ambitious attempts include the manger, the ox and ass, with Joseph standing by Mary.

Garrucci's magnificent work on the "Storia della Arte Cristiana" (Prato, 1879) contains engravings of many interesting examples of these early representations.

When the life of Christ is treated in a series of subjects, the Adoration of the Magi is never missing, I think, even from the shortest, as the five panels of a pulpit decoration or the six panels of a door. From the compositions in such series we may derive a general idea of the typical form up to the

fifteenth century, developed out of its primitive simplicity but not yet carried to its final elaboration. The Virgin sits in the pent-house holding the babe on her lap. The Magi are appareled as kings, three in number, — an old man, a middle-aged man, and a youth. The old man has the place of honor, usually kneeling bareheaded, his crown laid on the ground, while he kisses the foot (Italian) or the hand (German) of the Christ-child. The younger kings, still wearing their crowns, await their turn, usually standing, though sometimes one of these also kneels, as in Pisano's bas-relief on the pulpit in the cathedral, Pisa. In the background may be seen one or more of the animals on which they have ridden, horses or camels as the case may be. In an old German fresco (St. Afra, Schelkingen, Wurtemberg) the two younger men remain on their horses until the oldest, who has dismounted, shall have finished. In a bas-relief in Christ Church, Hampshire, England, referred to the reign of Edward III., all three kings retain their crowns. The manner in which the divine babe receives his guests varies with the artist. By the more mystical painters he is represented as bestowing a blessing. By others of more realistic tendencies he interests himself in his gift as an eager child with a new toy.

In the fifteenth century the fascinations of technique began to take possession of art. Themes once invested with sacred meaning were now used for the pure display of artistic effects. Of these none was more tempting than the Adoration of the Magi. In addition to the central group fixed by tradition, there was room for an endless elaboration in the matter of the kings' retinue. Here imagination fairly ran riot, filling the landscape with an imposing train of camels, horses, and servants.

In the Umbrian school, Gentile da Fabriano's picture in the Florence Academy, dated 1423, is the most conspicuous example of this elaborate method of treatment. The picture fairly glitters with splendor in the heavy brocades of the royal garments, in the fine trappings of the horses, and in the long train of attendants decked out in oriental fashion. The picture is considered the masterpiece of Gentile; and, by an interesting coincidence, the best work of Bonfigli, an Umbrian painter of the following generation, is devoted to the same subject. The latter work (1460) is in the public gallery of Perugia. Another notable contribution to the subject is Peru-

The Adoration of the Kings (Gentile da Fabriano)

gino's beautiful wall painting at Città della Pieve, which, according to Rio, is the last work (1510) which he did *con amore*.

The Florentine school is well represented at the beginning of the fifteenth century by Lorenzo Monaco's elaborate picture (1413) in the Uffizi, containing some thirty figures. The Adoration of the Magi was a subject in which Ghirlandajo fairly reveled. Florence contains one of his pictures in the

Pitti,[1] another in the Uffizi, and the third and best in the Foundling Hospital. The last is a splendid altar-piece, being an ideal rather than a historical rendering. The background shows at the right the Annunciation to the Shepherds, and at the left the Massacre of the Innocents.

The superlative degree of elaboration was exhibited in the Riccardi Palace, whose walls were entirely covered with the subject by Benozzo Gozzoli in 1459. It is a significant fact that the wall containing the Virgin and Child was sacrificed at a later day for the insertion of a window, leaving the magnificent procession, which was the real object of interest, alone in its glory.

The high-water mark of the subject in Florentine art, all things considered, is reached in the beautiful pictures of Botticelli and his pupil, Filippino Lippi, uniting exquisite delicacy of sentiment with high artistic qualities. With Botticelli the subject was a favorite; there are two early examples in the National Gallery, London (formerly attributed to Filippino Lippi), another in the Hermitage, St. Petersburg, and a fourth in the Uffizi, Florence. The last has a peculiar historical interest from the Medici portraits it contains in the guise of the three kings who represent respectively Cosimo de' Medici, Giuliano de' Medici, and Giovanni, the son of Cosimo. The lovely picture by Filippino Lippi is also in the Uffizi, Florence, and, like Botticelli's, contains some interesting contemporary portraits. It was painted in 1496, and has always been admired for its rich composition and strong devotional spirit. Bonifazio, Veronese, and Tintoretto are the chief of the Venetians to paint the Adoration of the Magi, and the Venetian style is peculiarly adapted to the subject. Tintoretto's fresco in S. Rocco, Venice, has been made famous by Ruskin's description in the "Stones of Venice."

In fifteenth century northern art the simpler form of the Adoration of the Magi was exemplified in the work of Memling, St. John's Hospital, Bruges, and Roger van der Weyden (Munich Gallery); the more elaborate in the engravings of Martin Schön and Lucas van Leyden. Dürer, though a little later, retains the early simplicity in his wood-cut in the "Life of the Virgin," and in the painting of the Uffizi. On the other

[1] See full-page plate in Mrs. Jameson's *Legends of the Madonna*, p. 256.

hand, the painter of the Cologne dombild anticipated, to some extent, the elaborateness of his followers.

Coming to the seventeenth century, Rubens was so fond of the subject that he is said to have painted it fifteen times. Mrs. Jameson considered the Madrid picture the best, while the French critic, Fromentin, gives the palm to the picture in the Church of St. John, Mechlin.

Of modern pictures we may limit ourselves to the mention of two, as the majority are but pretty repetitions of hackneyed Italian *motifs*. Character and originality belong to the work of Burne-Jones and La Farge. Both are adapted to decorative purposes, the American work as a fresco in the Church of the Incarnation, New York, and the English as a tapestry at Exeter College, Oxford.[1] Religious sentiment is not on this account subordinated, but, on the contrary, both works are pervaded by a profound spirituality. Altogether dissimilar in general arrangement, they have this in common, that the Magi are led by an angel. Many centuries before the same conception had been wrought out in the crude workmanship of a few early artists, as on the throne of Bishop Maximian, Ravenna, and in the Greek Menologium of the Vatican, but in the mean time no one, save only Botticelli, in his ideal Nativity (National Gallery), had caught the suggestion. Surely nothing new and "original" could be better than this. In the case of Burne-Jones the *motif* is the natural sequel of the idea expressed in the Angels leading a Shepherd and a King, the Adoration completing the trilogy thus begun.

As the connection has been noted between the Annunciation to the Shepherds and the Annunciation to the Magi, so, also, should there be noted the relation between the two Adorations. We have already seen how the Adoration of the Shepherds includes the approaching Magi. Similarly, the Adoration of the Kings may include the presence of the shepherds. This is seen in Francia's beautiful picture of the Dresden Gallery. Represented thus, they stand for Jew and Gentile, ignorance and wisdom, meeting at the feet of the Saviour, a promise of the glorious consummation when all the kingdoms of the earth shall be gathered into one.

[1] The same composition is in water-color at the Manchester Art School.

VI. Joseph's Dream; The Flight; The Sojourn in Egypt and Return

And when they [the wise men] were departed, behold, the angel of the Lord appeareth to Joseph in a dream, saying, Arise, and take the young child and his mother, and flee into Egypt, and be thou there until I bring thee word: for Herod will seek the young child to destroy him.

When he arose, he took the young child and his mother by night, and departed into Egypt:

And was there until the death of Herod: that it might be fulfilled which was spoken of the Lord by the prophet, saying, Out of Egypt have I called my son. — Matt. ii. 13–15.

Soon after the departure of the wise men to their own country, Joseph was for the second time visited by an angel, in a dream. The message being entirely concerned with the safety of the Holy Child, the event would seem of importance in the artistic treatment of Our Lord's life. We have it on Lady Eastlake's authority that this was the case in early series, and she cites as an example a miniature in an Italian speculum of the fourteenth century. I also find it in the list of subjects illustrated in the Gotha Gospel Book. On the bronze doors of the sanctuary of St. Michael, Monte Santangelo, it is likewise to be seen, treated somewhat after the manner of an early Nativity. Joseph lies in a coffin-like bed in the centre, while a tiny house stands in the rear, in which presumably the mother and child are lodged. In later series the subject was replaced by the Flight into Egypt, which stood for the same episode. We must look then, for our examples, chiefly in independent pictures, and these are not found before the seventeenth century.

By Giulio Cesare Procaccini, an imitator of Correggio, there is a picture in the Berlin Gallery considered a good specimen of his work. Joseph sits at his bench at the right of the picture, and is seen full front, his head tipped back in his sleep. Above him an angel hangs vertically in the air, head down and wings extended, pointing directly out of the picture. In a rear apartment at the left the Virgin bends tenderly over her babe.

Daniele Crespi, a follower of the Procaccini school, has painted the same subject in a picture now in the Belvedere Gallery, Vienna. Two rooms are represented, — one a workshop where Joseph is asleep, and another, beyond, where Mary watches

her sleeping child. The angel seems to awaken Joseph and points to the mother and babe. In the same gallery is another Italian work by Giordano, who varies the composition by showing the Virgin kneeling at her prayers.

Still another picture treating this subject is to be seen in the Belvedere Gallery, a composition in the style of Honthorst, whom the Italians called Gherardo dalle Notti. Again the Holy Family are together in an interior, Joseph sitting asleep, the angel visitor laying a hand on his shoulder, Mary in the background, with the babe at her breast.

Rembrandt, as would be expected, has not let slip this opportunity for painting a night scene. His picture is in the Berlin Gallery and is in his homeliest vein of realism.

Obedient to the heavenly vision, Joseph rose by night and departed on his way with the mother and child. The Flight into Egypt is an attractive and indispensable subject in all the important series of the history of Our Lord, and is, in addition, often treated as a distinct composition. In the typical representation, Mary rides an ass, holding her babe in her arms. In the Monreale mosaic, Joseph carries the child on his shoulder; but this is very unusual, as commonly his office is to guide the mule. Often an angel leads the way, as if the messenger of Joseph's dream was still charged with their protection. The Virgin is enveloped in a heavy mantle, and holds her babe with a touching tenderness which conveys the idea of the loneliness and danger of the flight.

From the various series mentioned in our introduction, those in which the subject is particularly successful are Gaudenzio Ferrari's at Varallo, Giotto's at Padua, and Fra Angelico's in the Florence Academy. The first two contain the guiding angel, but the Florentine monk gives the simplest possible interpretation of the event. It is interesting to compare his picture with that of Melchior Broederlam (in the altar-piece at Dijon), who, a century earlier, and in a northern country, struck a similar note of quiet and tender simplicity. Tintoretto's picture in the S. Rocco series is not carefully painted but is remarkable for the beauty of the landscape and the head of the Virgin.

In modern art a very celebrated picture of the subject is that of Mr. Holman Hunt, the English pre-Raphaelite, exhibited in 1888, and widely known as "the greatest religious

Joseph's Dream (Daniele Crespi)

picture of our time." Joseph walks in advance, leading by a rope a fine Mecca ass. Sitting thereon, in robust beauty, is the young Virgin, as great a contrast to the delicate mantle-shrouded figure of earlier art as is her gleeful boy to the tiny

The Flight into Egypt (Giotto).

swaddled babe of tradition. No trace of anxiety is in their manner, no element of pathos in their situation. All fear of danger is forgotten; the mother's face is aglow with happiness; the boy is laughing joyously. About them circle a company of baby figures representing the spiritual triumph of the Innocents. While this mystical element transfers the subject from the historical to the ideal realm, great pains are taken to follow historical acuracy in the treatment of details.

Almost all the separate pictures of the Flight into Egypt are ideal and legendary in character and belong more properly to the legends of the Madonna than to the life of Our Lord. Mrs. Jameson has fully treated the subject on pp. 268–275 of her work on the Madonna. The reader is also referred to the same authority for the Repose in Egypt, a purely ideal subject. The Sojourn in Egypt has sometimes been treated

in art. Dürer's wood-cut, in the series of the "Life of the Virgin," is well known, showing a quaint little German scene with angels playing about. Tissot's illustration in the "Life of Christ" is a striking picture of an Egyptian town on the Nile. Mary is one of a group of women returning from the river, with a water-pot on her head. She carries on her left arm her boy, now about two years old.

The next Dream of Joseph is almost never seen in art. An exceptional instance is in the bas-relief panel on the doors of the sanctuary of St. Michael, Monte Santangelo, where the composition is almost identical with the one which represents the preceding vision. Of the Return from Egypt Mrs. Jameson mentions a few rare pictures.[1]

VII. The Massacre of the Innocents

Then Herod, when he saw that he was mocked of the wise men, was exceeding wroth, and sent forth, and slew all the children that were in Bethlehem, and in all the coasts thereof, from two years old and under, according to the time which he had diligently enquired of the wise men.

Then was fulfilled that which was spoken by Jeremy the prophet, saying,

In Rama was there a voice heard, lamentation, and weeping, and great mourning, Rachel weeping for her children, and would not be comforted, because they are not. — Matt. ii. 16-18.

While the Holy Family were safely on their way to Egypt, the horrible tragedy was being enacted in Bethlehem and vicinity known as the Massacre of the Innocents. In a larger historical sense, this event, which had for its sole object the destruction of the infant Christ, is a pivotal event in the life of Our Lord. This fact, however, would not necessarily make it a subject of art. As the Holy Child had no part in the scene, and the circumstances are in themselves so shocking to the imagination, we should set them down as totally unfitted for artistic purposes. But here is a case where *a priori* reasoning counts for nothing. As a matter of fact, and contrary to all the art instincts of our own day, the Massacre of the Innocents was once an exceedingly frequent, not to say popular, subject in art. It is in almost all the important historical series of Our Lord's life, appearing even when, as in the sculptured pulpits of the Pisani, only a few subjects are taken as representative of the whole Christian cycle. From the middle

[1] See *Legends of the Madonna*, p. 283.

of the fifteenth century through the remaining period of the Renaissance it was also often treated as a separate composition. The general features of such compositions may be very briefly noted. Herod is usually present, issuing his orders from an elevated throne or balcony. Below him is the slaughter, soldiers tearing babes from the arms of terrified mothers to transfix them with the sword, among them one woman lamenting her dead child, as the figure of "Rachel weeping for her children." Such a theme, treated with crude technique, can only be grotesque; treated with genuine dramatic power, it is too terrible to contemplate.

Some insight into the early childish spirit of interpretation may be gained from the pictures by Matteo di Giovanni, in Siena, with whom the gruesome subject was a special favorite. There is one of these in the Church of S. Agostino, and another in S. Maria dei Servi. Either would make a capital illustration for a boy's book of famous giants, and one can imagine the ecstatic shivers of horror they would produce in the youthful reader. Herod is represented as a huge giant, with a Mephistophelian leer, looking on at the spectacle from his elevated throne at one side. Below, the executioners hack away at their work, grinning with fiendish delight. Through a grilled gate in the rear the children of the palace look on with smiles of innocent pleasure as at a fête. The childish exaggeration of style transforms the incident from a historic tragedy into a fairy tale.

There is a picture of the Massacre of the Innocents, by Mazzolino, in the Doria Gallery, Rome, interesting from showing the Holy Family in the distant landscape. They have paused to rest in their flight, and ministering angels attend them. Meanwhile villainous men and shrieking women fill the major part of the composition with horror.

The National Gallery contains two pictures of the subject by Mocetto which were formerly the wings of a triptych. They are in the traditional style, and are "coarse and exaggerated in expression." An engraving by Marc Antonio after a design attributed to Raphael is an exceptionally fine treatment of a difficult subject. Mrs. Jameson, who admired this very much, has described it as follows: "The classical elegance of the arrangement, the perfection of the drawing, and the pathos of the sentiment, almost redeem the horror of the subject, so

that, as in everything by Raphael, the sense of beauty triumphs over all. The scene is a paved court with buildings in the background; there are eight women and five executioners; the principal group on the left is a soldier, who, having just drawn his sword, is rushing forward and has seized a child by the leg, while the mother, clasping it to her bosom, turns to fly, looking back in horror. In another group, more to the left, a dead child, of pathetic beauty, lies on the ground, and a mother, kneeling, holds back her terrified infant with one arm, while with the other extended she tries to defend him from a furious soldier."

VIII. The Child Jesus in the Temple

Now his parents went to Jerusalem every year at the feast of the passover.

And when he was twelve years old, they went up to Jerusalem after the custom of the feast.

And when they had fulfilled the days, as they returned, the child Jesus tarried behind in Jerusalem; and Joseph and his mother knew not of it.

But they, supposing him to have been in the company, went a day's journey; and they sought him among their kinsfolk and acquaintance.

And when they found him not, they turned back again to Jerusalem, seeking him.

And it came to pass, that after three days they found him in the temple, sitting in the midst of the doctors, both hearing them, and asking them questions.

And all that heard him were astonished at his understanding and answers.

And when they saw him, they were amazed: and his mother said unto him, Son, why hast thou thus dealt with us? behold, thy father and I have sought thee sorrowing.

And he said unto them, How is it that ye sought me? wist ye not that I must be about my Father's business?

And they understood not the saying which he spake unto them.

And he went down with them, and came to Nazareth, and was subject unto them: but his mother kept all these sayings in her heart. — Luke ii. 41–51.

Of the long period between the return of the child Jesus from Egypt and his appearance as a man among the Baptist's hearers, the single incident recorded by the Evangelist is of peculiar interest in Christian art as well as in Christian faith. The story of a boy of twelve lost in the crowd of a great festival season, anxiously sought during three days, and found at last in the temple calmly discussing the subjects of religion, has precisely the dramatic quality which appeals to the artistic imagination. The boy's mysterious answer to his mother's reproaches adds a religious significance to the event which

places it among the pivotal scenes of Our Lord's life; it marks the dividing line between his childhood and youth.

The complete narrative suggests several subjects for illustration, but apparently no artist has profited by the opportunity for a serial treatment. The Holy Family on the way to Jerusalem is the title of a pretty modern picture by Mengelburg, where the boy, walking between Joseph and his mother, has come to a point on the mountain road whence he catches his first glimpse of the Holy City. Tissot, with strict attention to historical customs, has represented Mary and her husband as traveling in a long caravan of fellow pilgrims. One of his pictures shows that moment in their homeward journey when the mother discovers the loss of her boy. She stands in the foreground shading her eyes with her hand and peering anxiously along the winding train in search of her child.

Christ alone with the Doctors is a subject rarely treated in the older art. We find it in an idealized form in the famous picture in the National Gallery, London, once assigned to Leonardo da Vinci but now attributed to Luini. The Christ is, however, no boy of twelve, but a thoughtful youth. He stands in the middle looking out at the spectator. Two doctors are on each side, and all the figures are in half-length.

Exactly similar in method of arrangement, but immensely unlike in spirit, is the painting attributed to Albert Dürer in the Barberini Gallery, Rome. Here the Christ-child is a gentle, girlish little figure, whose childish grace is brought into effective contrast with the shrewd foxy old faces, six in all, surrounding him.

Of an entirely different style are three etchings by Rembrandt treated with characteristic realism. The scene is the temple interior, with the doctors seated at tables or standing in attitudes of eager interest. Their appearance does not suggest scholarship, or even shrewdness, but they are of the common burly Dutch type. The child is a pathetic little figure seated among them, or standing at one side to address them, accompanying his words with expressive gestures of explanation.

Turning to the pictures of our own day, Professor Hofmann's is undoubtedly one of the most popular works in modern sacred art, and justly so, as a noble and truthful interpretation of the Gospel narrative. The boy is here not a teacher,

CHRIST FOUND IN THE TEMPLE (Holman Hunt)

but a seeker after truth. Lifting his frank young face to the sages about him, he is a perfect impersonation of the spirit of reverent inquiry, while in his flashing eyes we read that power of understanding which so astonished his hearers. The painting is in the Dresden Gallery.

Other modern Germans have essayed the same subject in a somewhat similar style but with much less success, — Menzel (1851), Zimmerman (1879), and Liebermann (1879). In drawing their types from contemporaneous Jewish life, they have

Christ among the Doctors (Duccio)

translated into uninteresting prose an incident which belongs essentially to the realm of poetry.

The most dramatic moment of the story is the discovery of Jesus by Mary and Joseph, and this is the basis of most compositions bearing the title Christ among the Doctors, though they would be more properly called, Christ Found in the Temple.

The subject is not included in the early Christian cycle, but seems to be of mediæval origin. It is in the mosaics of Monreale, and it appears occasionally in illuminated manuscripts. Examples are in the MS. of St. Gregory of Nazianzen (National Library, Paris); in the Gospel Books of Munich and Trier, and in a twelfth century Greek MS. of the Vatican Library.

As a subject in historical series of Our Lord's life it is almost never missing, from Barna and Gictto down to our own time. It is, moreover, often found among the subjects in the life of the Virgin; and, lastly, it has been a favorite subject for independent pictures. The scene is usually the temple interior. In the earlier types, exemplified in the series by Ghiberti, Giotto, Gaddi, Duccio, and Fra Angelico, the child is seated on a chair or throne, or even a simple bench on a higher level than his auditors. He has the appearance of a miniature priest, and is sagely dictating his doctrines to the astonished scribes sitting humbly about him, as Joseph and Mary enter at one side. Duccio's composition is one of the best of this class, full of earnest dramatic feeling. The six doctors ranged at the sides in two lines have all finely expressive heads. The young teacher, sitting on the platform, turns his head with dignity towards his parents, who hasten in with outstretched hands (Siena).

In the composition of the Cinque Cento he stands, and, though still retaining an air of authority, he is unmistakably a child.

Pinturicchio's fresco, among the three famous works painted, in 1500, for the Collegiate Church at Spello, shows the transition from the earlier and more formal conception to the naturalistic method. The temple, by an unusual departure from traditional standards, is in the background. It is a fine Renaissance structure modeled upon the design seen in the Sposalizio of Perugino and Raphael. The child stands on the marble pavement in front, — a tiny figure in a dark purple tunic with a light blue drapery thrown over it. At his feet lie the books of the law which he has come to fulfill. He raises his hands, laying his finger-tips together as in explanation. The listeners are grouped about in attitudes appropriate to the make-up of a large composition and without any relation to the wistful little figure standing apart in the centre.

The return to Nazareth (Giotto)

Boccaccio Boccaccino transfers the scene to the interior of the temple, which is a marble cathedral in the style of his own day. The child is a dreamy-eyed boy standing in the central aisle in an attitude of discussion. Doctors are grouped on low stools in eager argument; others stand about listening; Mary and Joseph enter from the left in the rear, the mother's hands crossed adoringly upon her breast. The work is the best of the series of frescoes in the Cremona Cathedral illustrating the life of the Virgin.

Mazzolino (Berlin Gallery) gives the Christ a more definite character as an orator. From his seat at the right he leans eagerly forward with a pleased smile on his boyish face. Ribera's painting in the Belvedere Gallery, Vienna, is in a like vein. Gaudenzio Ferrari makes the mother's part in the story more prominent, and for his *motif* reverts to Giotto and Duccio showing her stretching out both arms towards her son. The Christ is a tall, graceful boy with a pure face lifted earnestly as he speaks to the puzzled audience about him. The picture is a fresco in S. Maria delle Grazie, Varallo, and was painted in 1513.

Luini goes much farther and introduces the Virgin into the very centre of the scene, addressing her inquiries to her son. The boy is a veritable prince standing on a sort of throne. With exquisite courtesy he turns to his mother, replying with a simple dignified gesture to her question. There are other fine figures in the composition, but on these two — the beautiful mother and her handsome boy — all the interest centres. (In the Saronno frescoes, 1525.)

The same *motif* was adopted by Dürer in the "Life of the Virgin." To the same class also belongs Mr. Holman Hunt's Finding of the Saviour in the Temple, now in the art gallery of Birmingham, England. In this remarkable picture, one of the most representative works of English pre-Raphaelitism, we are introduced into a scene which we may confidently accept as a correct reproduction of the Jewish temple in the first century. Seven rabbis are seated on a semicircular divan in various attitudes of attention and interest which the strange boy's questions have aroused. At the right Joseph and Mary greet the lost child with rejoicing. The mother draws him to her in an agony of tenderness, but he, still absorbed in his visions, receives her caresses in a sort of wondering submis-

siveness, as if his surprised question, as yet unspoken, were framing itself in his mind.

Mary and Joseph leading Jesus forth from the temple is the subject of Tissot's large water-color illustration in the "Life of Christ." The Holy Family are walking across the paved court at the foot of the temple stairs. The child is between them and in front of them, one outstretched hand held by each, while they gaze wonderingly down at him. With rapt face and visionary eyes he advances like a somnambulist, or as if in a hypnotic trance.

The Return of Jesus to Nazareth was a subject included by Giotto in the Assisi series and treated with the simple naturalism which gives the old painter his perennial charm. Joseph leads the way, the boy laying his hand confidingly on his foster father's arm; Mary follows, her face full of contentment. By Rembrandt there is an etching, of 1654, representing the same subject. The child is led between his parents and looks up into his mother's face as he walks.

Rubens has also treated the theme in a painting described in the "Legends of the Madonna" (p. 307), and now to be seen in the Metropolitan Art Gallery, New York, where it is catalogued as the Return from Egypt.

IV. THE PREPARATION FOR THE MINISTRY

I. The Preaching of St. John the Baptist

In those days came John the Baptist, preaching in the wilderness of Judæa,

And saying, Repent ye : for the kingdom of heaven is at hand.

For this is he that was spoken of by the prophet Esaias, saying, The voice of one crying in the wilderness, Prepare ye the way of the Lord, make his paths straight.

And the same John had his raiment of camel's hair, and a leathern girdle about his loins ; and his meat was locusts and wild honey.

Then went out to him Jerusalem, and all Judæa, and all the region round about Jordan,

And were baptized of him in Jordan, confessing their sins.

But when he saw many of the Pharisees and Sadducees come to his baptism, he said unto them, O generation of vipers, who hath warned you to flee from the wrath to come ?

Bring forth therefore fruits meet for repentance :

And think not to say within yourselves, We have Abraham to our father : for I say unto you, that God is able of these stones to raise up children unto Abraham.

And now also the ax is laid unto the root of the trees : therefore every tree which bringeth not forth good fruit is hewn down, and cast into the fire.

I indeed baptize you with water unto repentance : but he that cometh after me is mightier than I, whose shoes I am not worthy to bear : he shall baptize you with the Holy Ghost, and with fire :

Whose fan is in his hand, and he will throughly purge his floor, and gather his wheat into the garner ; but he will burn up the chaff with unquenchable fire. — Matt. iii. 1–12.

From childhood to youth and from youth to manhood, the life of Our Lord moved on uneventfully in the little Galilean town of Nazareth, until the occurrence of the singular circumstance which drew him forth from his obscurity. In the wilderness about the river Jordan was heard a Voice calling to repentance. Jerusalem and all Judæa were roused by the message, and among those who gathered about John came Jesus.

The Preaching of the Baptist is of course an important art subject in any historical series treating St. John's life. The account in St. Matthew's Gospel gives an opportunity for several illustrations. In the Scalzo series, by Andrea del Sarto,

and in the San Severino series at Urbino, we have the two subjects, — John preaching to the People, and John baptizing the People. Pisano goes farther and distinguishes between the prophet's general preaching to a miscellaneous company and his words of denunciation against the Pharisees and Sadducees. In both cases John stands opposite a group of four listeners, his gesture to the Pharisees being one of explanation, pointing upward, while to the common people he points out the Christ appearing in the rear. In other series, as in those of Ghirlandajo and Filippo Lippi, the artist sums up the story in the single subject of the Preaching of John the Baptist. In general features these compositions do not differ greatly. Ghirlandajo's may be taken as a type. The Preacher stands on an elevation in the centre of a landscape, while his audience sit on the ground about him, the women in one group and the men in another. We note at once the dissimilarity between his figure and the traditional type made familiar to us through devotional pictures. In the latter, as in Botticelli's Enthroned Madonna, at Berlin, and in Raphael's Foligno Madonna of the Vatican Gallery, the Baptist is a strange, wild figure, gaunt and unkempt. Here he is a handsome, dignified personage with long curling hair falling to his shoulders. Over his hairy shirt he wears a red robe with a green mantle draped on his right arm. He carries, as usual, the tall, slender reed cross in his left hand, and seems to point to it with his right. In the background at the left Our Lord is seen slowly advancing with bowed head.

The introduction of the figure of Christ is not invariable, but is frequent in the subject. In Pisano's bas-relief he approaches at the left, and the Preacher, with pointing hand, directs the attention of the people to him. In Andrea del Sarto's composition he kneels in the distant background.

In northern art the subject was often chosen for single pictures, especially by landscape artists. Examples in the Belvedere Gallery, Vienna, are by Bles and Marten van Heemskerck; in the Dresden Gallery, by Peter Brueghel d. j., by Philip Wouvermans, and by one of Cranach's school; in the Munich Gallery, by Jan Brueghel d. ä.

Rembrandt has treated the subject with characteristic vigor and realism. The Baptist stands on an eminence at the right, raising his right hand in gesticulation and laying the left on

his breast. He is a haggard fanatic, dominating with his strange personality the group of uncouth listeners seated on the ground about him. (Berlin Gallery.)

The Preaching of the Baptist is one of the subjects in the list of engravings from designs by Annibale Caracci.

II. The Baptism of Our Lord

Then cometh Jesus from Galilee to Jordan unto John, to be baptized of him.

But John forbad him, saying, I have need to be baptized of thee, and comest thou to me?

And Jesus answering said unto him, Suffer it to be so now: for thus it becometh us to fulfil all righteousness. Then he suffered him.

And Jesus, when he was baptized, went up straightway out of the water: and, lo, the heavens were opened unto him, and he saw the Spirit of God descending like a dove, and lighting upon him:

And lo a voice from heaven, saying, This is my beloved Son, in whom I am well pleased. — Matt. iii. 13–17.

Our Lord's appearance among the Baptist's listeners was as a candidate for baptism. John's protest being set aside, the simple rite was performed in the river Jordan, and celestial signs attested the Father's approval. The event marks at once the culmination of John's work and the beginning of Our Lord's, the point from which one was to decrease as the other increased. As such it has been considered an indispensable subject in all the historical art series treating the lives of both. Still further, looked at as the divine establishment of a perpetual sacrament in the Christian Church, the subject became from early times the keynote in the decoration of every baptistery; introduced into the mosaics of the apse and the frescoes on the walls, in the sculptured groups over altars and portals, and in the bas-reliefs ornamenting the fonts. Thus we have, all told, an enormous number of art representations of this event. The technical difficulties of the subject were, indeed, serious obstacles in the path of the early artist, but these did not deter him from his task, and his solution of the problem of river scenery is extremely interesting and often very amusing. In some early pictures the water is represented by a series of parallel lines drawn horizontally across the composition between two angular banks rising abruptly at the sides. Examples are seen in the catacomb of St. Pontianus and in the

THE BAPTISM (CIMA DA CONEGLIANO)

baptistery of the Ravenna Cathedral. In other cases, especially in the north, the river is a single conical wave, standing over the Saviour's figure and reaching to his waist, or even to his shoulders, and sloping abruptly on each side. The Baptism on the Gaeta column shows this arrangement.

As a relic of paganism and, in Ruskin's opinion, as an

The Baptism (ivory bas-relief from throne of Bishop Maximian)

expression of the beneficent power of the river, some of the early compositions contain the figure of the river-god reclining under the water. As time went on, the river became more and more shallow, until in the typical picture of the Italian Renaissance it covers only the Saviour's feet, thus affording an

opportunity, so enjoyed by the clever painter, for a study of the nude.

Our Lord almost always stands in the centre of the composition, with face turned towards the spectator. In Tintoretto's fresco of the San Rocco series he kneels; a very exceptional case. His attitude is of great humility; the head usually, but not always, slightly bent forward; the hands, which in primitive art hung loosely at the sides, are in the final type crossed on the breast or folded palm to palm in prayer. The Baptist's position is on the rocky bank, ordinarily standing, but in some earlier cases kneeling. The kneeling attitude is illustrated in Masolino's picture in the Castiglione series and in Andrea della Robbia's bas-relief on the font in the Church of Santa Fiora.

The subject is a tempting opportunity for a fine artistic opposition of the two figures of Christ and the Baptist, the one a type of delicate, sensitive beauty, the other of dark, rugged vigor. The figure of Our Lord is nude save for a loin cloth; St. John's garment of skin is always chiefly in evidence, though he sometimes wears, besides, voluminous draperies of a more elegant character. He is sometimes gaunt and haggard, but again handsome and stalwart, with finely developed physique.

In many of the older representations the Baptist performs the rite by simply laying the hand on Christ's head. Other compositions show him raising the patera in the act of pouring the water over the head. Finally this more formal vessel is replaced by the shell, which adds a pretty poetic touch to the picture. In the final development of the typical composition the Baptist invariably carries his tall reed cross.

From very early times it was customary to introduce angels into the scene. There was at first a single figure, as in Pisano's panel, then one or two more were added, the number never becoming rigidly fixed. Francia, Bissolo, Verocchio, Veronese, have two; Masolino, Fra Angelico, Piero della Francesca, Cima, and Bellini, three; Perugino, four. The office of these celestial attendants is ostensibly to hold the Lord's garments, while compositionally they balance the figure of John by standing or kneeling on the opposite bank. Sometimes angels are seen hovering in mid-air over the group, as in Ghiberti's beautiful panel on the Siena font, and in Carlo Maratta's painting of S. Maria degli Angeli, Rome. Sometimes human

spectators are also added to the scene. This is a perfectly legitimate interpretation of St. Luke's text, which relates that "when all the people were baptized, Jesus was also baptized." Masolino introduces several of John's disciples awaiting their turn, while one dresses, having received the rite. Other examples are in Ghirlandajo's Baptism of the series illustrating the life of St. John (S. Maria Novella, Florence); in the Baptism of the Vatican Loggie (the so-called "Raphael's Bible"), and in a seventeenth century Spanish work by Carreño de Miranda in the Hermitage Gallery, St. Petersburg. In other cases, as in Giotto's fresco, people stand by merely as spectators. In Pisano's series a separate panel is devoted respectively to the baptism of the people and of Our Lord. The symbol of the dove is, of course, never missing, usually hovering directly over the Saviour's head. The Father's approving words were in some early illustrations inscribed on a scroll in the heavens. Sometimes a ray of light extended perpendicularly from the top of the composition and rested upon the figure of Christ. In this were seen two hands, symbols of the Eternal, retained as late as Andrea della Robbia and Verocchio. Giotto introduced the head of the Almighty in visible presence, and others followed his lead, as Ghirlandajo and Bellini, but this literalism did not often enter into the best works.

The reader may compile for himself a long and interesting list of Baptisms from the historical series of the lives of Our Lord and St. John the Baptist as enumerated in the Introduction. A detailed description would be wearisome, as all conform more or less closely to the type outlined. Ghirlandajo's is one of the best of these. Andrea del Sarto's (painted in conjunction with Franciabigio) is particularly poor.

Of separate pictures devoted to the subject, there are some of peculiar value.

In the Venetian school, the two finest works are those by Cima da Conegliano in the Church of S. Giovanni in Bragora, Venice (1494), and by Giovanni Bellini in the Church of S. Corona, Vicenza (1510). It is customary to compare these two pictures, which in setting and general arrangement are very similar. Were we to choose between them we must turn from one to the other in real perplexity. If Bellini surpasses Cima in richness of color, the latter has also his strong points in the artistic handling of light and shade. Cima's landscape charms

us more with its variety, but Bellini's has a beautiful tranquillity. Cima's St. John is a more gaunt figure than the Baptist of Bellini's picture, and perhaps more picturesque though less elegant than the latter. Even in the Christ, where the real test should come, there is less difference than one would imagine. In both cases we have that soft, exquisitely moulded figure the Venetians so loved to paint, with the calm, handsome, intellectual face looking out of the picture with tender melancholy. But one must confess that Bellini's selection of pose carries with it an element of vanity, as of one stepping before an audience to be seen and admired, while Cima's Christ turns slightly towards the Baptist with deeper earnestness of intention. Other later Venetian painters — Titian, Tintoretto, Veronese — painted the subject more or less frequently, but their interpretation of Christ's character is generally rather weak. Tintoretto's fresco in San Rocco has become familiar through the description of Mr. Ruskin ("Modern Painters"), who finds many delicate points of symbolism in the composition.

Two paintings of the Baptism by Francia are worthy of careful study, one in the Dresden Gallery and another at Hampton Court. St. John kneels on the bank at the left, and as he raises the cup of water from the stream he lifts his face to Christ with an almost impassioned earnestness. The Saviour responds to the appeal with humility, his hands folded palm to palm.

Verocchio's Baptism in the Florence Academy is of peculiar interest because of the scarcity of that painter's works. It shows an understanding of scenery rare in his period, while the anatomical accuracy of the drawing reveals the hand of a sculptor. The figures are more vigorous than refined, but there is a simple sincerity and directness in the whole conception which gives a distinct religious character to the work. The two lovely kneeling angels at the left are attributed to Leonardo da Vinci, who was an apprentice in Verocchio's workshop at the time the picture was painted.

The Baptism appears to have been a favorite subject in the workshop of Perugino. By the master's own hand is the picture in the Museum at Rouen, a part of the predella of the altar-piece originally painted for the Church of S. Pietro, Perugia, and two others in the gallery at Perugia, one being the

predella of the Transfiguration. A fourth is in the Church of SS. Annunziata, Foligno, and a fifth was added in 1894 to the National Gallery, London. In the Belvedere Gallery, Vienna, is a Baptism copied after Perugino, and in the Munich Gallery is a work of this painter's school. Most conspicuous example of all is the Sistine Chapel fresco by Pinturicchio, in which the two principal figures are evidently taken from one of Perugino's drawings. The work has unfortunately been so frequently cleaned and repainted that it is impossible to judge its original color; but for beauty of landscape, fine drawing of heads, and skill of composition it is still a great work. It may be noticed in the Peruginesque Baptism that John stands in the river beside the Saviour, rather than on a bank, and is enabled to raise his shell above the latter's head by virtue of his superior height and long arm.

There is an interesting print by Lucas van Leyden, treating the Baptism in a manner which differs widely from the Italian method. Crowds of people are gathered on either bank of a narrow stream. On the farther side, in a still pool, kneels the Saviour, over whose head John stretches his hand in the act of baptism. The figures in the foreground are so interesting that the sacred group is at first almost overlooked.

A notable modern picture of the Baptism, by Mr. F. V. Du Mond, reproduced in "Harper's Weekly" of March 17, 1894, possesses some technical qualities of excellence which commend it to respectful favor. It is interesting to trace the artist's deviation from traditional standards. The figure of Christ, instead of the usual nude, is draped in long white garments, while St. John is clad in a short tunic of fur. Side by side, the two advance in the water towards the spectator, both intent upon the heavenly vision to which they point. They are men of about the same age, in accordance with the historical fact which the older masters ignored in their effort to produce an effective contrast. There is also a resemblance between the two, as of cousinship, too marked perhaps to be consistent with characters so entirely dissimilar. The setting is wonderfully artistic, with the still, glassy pool and the reedy shores surrounding, where picturesque groups peep among the trees, staring curiously at the strange scene.

III. The Temptation of Our Lord

Then was Jesus led up of the spirit into the wilderness to be tempted of the devil.

And when he had fasted forty days and forty nights, he was afterward an hungred.

And when the tempter came to him, he said, If thou be the Son of God, command that these stones be made bread.

But he answered and said, It is written, Man shall not live by bread alone, but by every word that proceedeth out of the mouth of God.

Then the devil taketh him up into the holy city, and setteth him on a pinnacle of the temple,

And saith unto him, If thou be the Son of God, cast thyself down: for it is written, He shall give his angels charge concerning thee: and in their hands they shall bear thee up, lest at any time thou dash thy foot against a stone.

Jesus said unto him, It is written again, Thou shalt not tempt the Lord thy God.

Again, the devil taketh him up into an exceeding high mountain, and sheweth him all the kingdoms of the world, and the glory of them;

And saith unto him, All these things will I give thee, if thou wilt fall down and worship me.

Then saith Jesus unto him, Get thee hence, Satan: for it is written, Thou shalt worship the Lord thy God, and him only shalt thou serve.

Then the devil leaveth him, and, behold, angels came and ministered unto him. — Matt. iv. 1–11.

To the thoughtful student of the Gospels, the Temptation marks the great crisis in the life of Our Lord, when he came to the parting of the ways and made his choice. All the succeeding events of his career derive their meaning and character from this victory. Theologically, this fact is clearly recognized; artistically, it has been practically ignored. From the standpoint of reason it is impossible to reconstruct Christ's life without the forty days in the wilderness; from the artist's standpoint they are merely an unpleasant incident ill adapted to the uses of painting. Counting out illustrated manuscripts, where the text was closely followed with as many miniatures as possible, few historical series include the subject, and, as it is manifestly inappropriate for altar-pieces and easel pictures, the total number of examples is small. The early treatment was exceedingly grotesque. There was no fixed type for the evil one, and ingenuity was taxed to the utmost to produce the proper diabolical attributes. Sometimes he appears as a tiny black imp, as in the Book of Kells (seventh century) at

Trinity College, Dublin.[1] Wearing the human form, he is almost always equipped with huge bat wings, while horns, tail, and webbed feet are usually in evidence. A creature of this

The Temptation (Ghiberti)

description may be seen on the doors of the Pisa Cathedral, leaping over a precipice.

In the miniature by Liberale da Verona (Siena Cathedral Library), where, by the way, he is without wings, he is simply a clown, whose horns and claws seem a part of his circus

[1] See plate II. in Westwood's *Facsimiles of the Miniatures of Anglo-Saxon and Irish Manuscripts*, London, 1868.

dress. By some process of reasoning which has not been traced, the Tempter was finally developed into an old man. The horns, wings, and webbed feet were still retained, but the face was that of wrinkled old age. It was thus that Ghiberti represented him on his panel of the Baptistery gate at Florence. Craft and guile are written on his countenance, but the dominant tone is overwhelming chagrin, as with a swift defensive movement of the arm he recoils from the lifted hand of the Saviour, who stands on a slight eminence opposite, looking reproachfully at his enemy. A group of angels hover gracefully above. There is a suggestion of King Lear in the pathetic undoing of the Tempter, and in spite of ourselves an involuntary feeling of pity arises at his defeat. We suddenly realize that, as in Milton's Paradise Lost, he is the real hero of the scene rather than Our Lord. Here we touch the fundamental difficulty of the subject artistically conceived. We seem forced to choose between a Satan so inferior as to make the victory trivial, or so interesting that his defeat is of more consequence than Our Lord's victory. Perhaps it was with these difficulties in mind that when the subject was assigned to Botticelli for a fresco in the Sistine Chapel, he approached it symbolically and disposed the literal scenes of the temptation in the background. The centre of the foreground is occupied by an altar at which a high-priest and an assistant prepare to offer a sacrifice for the cleansing of the leper, who is led forward from the side by two companions. This group is, I believe, intended to be regarded symbolically, the high-priest being the type of One who is "touched with the feeling of our infirmities," and in the distance we see him "in all points tempted like as we are." In the middle background is the temple, on whose apex the dialogue is enacted between the Tempter and Our Lord. At the left, on a hillside, Satan points to the stones, urging the miracle upon the Saviour. At the right, the two again appear above the edge of a precipice, where Satan makes his last proposal; behind them angels prepare a table.

Critics have specially praised the various groups of this picture. In each one the Tempter is in the form of an old peasant or hermit, wearing a pointed hood drawn over his head, an innovation adopted we know not when, but widely adhered to after this date. Botticelli's threefold picture is

unique in its scope. The Flemish painter Patenier is perhaps the only other artist who has tried to put more than one of the temptations into a single composition. Usually, if all three are represented, as in some mediæval art, they are given in a series, as in the old mosaics of Monreale and on one of the windows of Chartres Cathedral. Most often the first is selected as typical of the entire conflict. This is the case in Perugino's composition, which fills one of the medallions on the ceiling of the Camera dell' Incendio in the Vatican, Rome. Christ and the Tempter stand *vis-à-vis* in the foreground, the former the gentle benignant figure common to all the Umbrian painter's Christ pictures, the latter a fine old man resembling a prophet. Even his horns do not give him an evil enough character to insure identification, and the critics have often hastily mistaken him for Moses. He holds in his hand a stone, and the dignity of his bearing lends an impressiveness to a scene too often made trivial by exaggeration. In the background the victorious Christ is seen a second time, with ministering angels, one on each side, offering him refreshment.

From German art we have an example of the Temptation in an engraving by Lucas van Leyden. Christ leans on a rock at the left, turning with a sorrowful face to rebuke Satan, who as a wily old man in hermit's hood holds a stone in one hand, pointing to it with the other.

Tintoretto, with characteristic boldness, conceived the Tempter as an angel of light with radiant wings and an armlet of gleaming jewels. It was a subtle thought worthy of a great picture, but the artist failed to carry it out successfully. The evil angel is a nude figure, too coarsely fat to be attractive. In each hand he carries a stone which he holds up triumphantly as if sure of victory. The Christ is seated on a high bank at the right, under the shelter of a sort of rustic hut. His position is not calculated to give him a commanding aspect, and the face which bends to speak to the Tempter is not admirable for strength (S. Rocco series, Venice).

Ary Scheffer's Temptation is one of his three best works and is perhaps as good a picture as can be made on the old literal basis. The Christ is a noble and dignified figure, the result of a sudden inspiration swiftly executed. With a simple gesture he points heavenward, turning his face serenely to

Satan, whose eyes meet his with a fierce glitter. It was with the figure of the Tempter that the artist struggled long, painting and repainting in his search for a true impersonation of evil. His success is marked. We see here a vigorous youth, whose dark, handsome face is a worthy contrast to the placid beauty of the Saviour; no trivial vulgarity spoils the strong effectiveness of his appeal. But the picture leaves no uncertainty as to the dominant personality; the best thing about it is the sense of complete victory which it conveys.

A composition by Professor Hofmann (in a series of drawings) follows in Ary Scheffer's footsteps in the interpretation of Our Lord's attitude and gesture. The Satan is of quite another type, but, seen from the rear, the huge bat wings and the raised shoulder conceal much of the upper part of the figure, and we see only the suggestion of the strong, evil face.

In the work of Domenico Morelli, we have a modern version of the story which is strikingly original and significant. The setting is a vast stony desert, with four vultures cowering upon a rock in the distant background. Satan resembles some hideous reptile [1] peeping forth with a leer from a deep crack in the earth opening not far from the feet of the Saviour. Our Lord is a fine virile figure, standing above with his eyes raised to heaven.

In Tissot's "Illustrated Life of Christ," the story of the Temptation is told in four aquarelles. In the first, we have a somewhat fantastic representation of Christ borne to the mountain. He stands in mid-air, clad in a diaphanous drapery, his arms outstretched, his eyes closed, like a subject of hypnotism; while from behind a huge shadowy figure propels him through space. We might fancy that the picture was inspired by the lines in Milton's Paradise Regained. We next see Our Lord in a rock grotto, standing with his hands loosely clasped before him, looking down at an ugly old man, who sits at the entrance of the cave, holding up a stone in each hand. The third picture is the temptation on the temple roof, where Christ stands with closed eyes and clasped hands as if praying. A great bat-like creature is vaguely outlined behind him, and a horrible horned face peeps over his shoulder with glaring eyes. The last illustration is the ministry of the angels, rendered in a theatrical

[1] My description is based on Helen Zimmern's account of the picture in the *Art Journal*, December, 1885.

manner which suggests Doré. Christ lies outstretched on the ground surrounded by dimly discerned figures reaching long, slender fingers towards him.

There is a recent picture of the Temptation, by Cornicelius, which expresses with singular force the modern spirit of psychological interpretation. It is in the manner of a portrait showing Our Lord in half-length seated with his arms resting apparently on a table. His face has the drawn, haggard look of one passing through deep waters. His large eyes are dilated as they gaze absently out of the canvas seeing great visions. The nature of these visions is indicated by a crown held just over his head by a shadowy figure in the rear, whose dark, sinister face can scarcely be seen. It is a profoundly impressive picture.

IV. The Marriage at Cana

And the third day there was a marriage in Cana of Galilee; and the mother of Jesus was there:

And both Jesus was called, and his disciples, to the marriage.

And when they wanted wine, the mother of Jesus saith unto him, They have no wine.

Jesus saith unto her, Woman, what have I to do with thee? mine hour is not yet come.

His mother saith unto the servants, Whatsoever he saith unto you, do it.

And there were set there six waterpots of stone, after the manner of the purifying of the Jews, containing two or three firkins apiece.

Jesus saith unto them, Fill the waterpots with water. And they filled them up to the brim.

And he saith unto them, Draw out now, and bear unto the governor of the feast. And they bare it.

When the ruler of the feast had tasted the water that was made wine, and knew not whence it was: (but the servants which drew the water knew;) the governor of the feast called the bridegroom,

And saith unto him, Every man at the beginning doth set forth good wine; and when men have well drunk, then that which is worse: but thou hast kept the good wine until now.

This beginning of miracles did Jesus in Cana of Galilee, and manifested forth his glory; and his disciples believed on him. — John ii. 1–11.

Not more wonderful than the other miracles, and on the surface rather less useful, the conversion of water into wine has nevertheless a singular place of importance in the life of Our Lord, historically and religiously considered. That it was "the beginning of miracles" is in itself a sufficient reason for its prominence. Moreover, it was universally accepted by the

early church as prefiguring the institution of the Eucharist. Thus it was among the few subjects chosen for the ornamentation of early Christian monuments, especially the sarcophagi. In the most of these ancient representations the treatment is ideal rather than historical, no attempt being made to reproduce the environment of the miracle.

The typical composition shows Our Lord, youthful and beardless and wearing a toga-like drapery, standing before a row of pots and touching one of them with a wand, which he carries in his right hand. The number of pots varies, — three, five, or six. Occasionally the wand is dispensed with, and a gesture towards the pot effects the miracle.

It has been suggested that this idealized treatment was substituted for the historic scene of the marriage on account of the prevalence of monastic institutions and the consequent disrepute of marriage. There are, however, to refute this theory, a few genuine historical representations in early art. One of these is a fresco in the Cemetery of SS. Marcellino e Pietro, Rome. At the rear side of a semicircular table sit five figures, three being women, presumably the Virgin, the bride, and the bride's mother. The two men are probably the bridegroom and the ruler of the feast. In the foreground, opposite the table, stands the row of water-pots, four in number. Our Lord at the end of the table receives from a servant, whose hand only is seen, a goblet of wine. As a device to emphasize the miracle and to distinguish this from any other banqueting scene, the three women point to the jars. Another example is on a carved ivory book cover, and shows Christ standing by a row of three jars, surrounded by a group of nine figures. One of these is a boy, who pours water from an amphora into one of the jars.

Christ changing Water into Wine (bas-relief from early Christian sarcophagus)

Once introduced into the cycle of Christian art subjects, the marriage at Cana held its own by reason of its picturesque suggestiveness and its ready adaptability to artistic purposes. We find it frequently in the illuminated manuscripts, as in the Gospel Books of Gotha and Trier, and in historical series, as those of Giotto, Barna, and Fra Angelico. In the latter case, be it understood, it is by no means the invariable factor which we have found the Baptism to be. Sometimes it is the only miracle in an entire series, standing apparently as the representative of them all. No fixed type of composition can be described. Both *motif* and style of arrangement vary greatly. Without the guests there are at least six figures seated at table, as in the ancient fresco already described. In addition, there are the servants in attendance, busy with the water-pots. That some of Our Lord's disciples were also present seems often to have been ignored; and when the fact is recognized it is with the assumption that they consisted of the twelve, who were not definitely organized till the following year.

The entire narrative of the Marriage at Cana contains ample material for a serial art treatment, but this I have never seen except in a quaint old thirteenth century window (Notre Dame de Belle Verrière) in the Chartres Cathedral. Here the story is admirably dramatized in several scenes, which, read from below, show Christ and his disciples approaching as guests, the table set, the Virgin talking with her son, Christ giving the orders, the Virgin directing the servants, and the final judgment on the wine.

In selecting for representation a single moment of the story, three *motifs* may be chosen. There is, first, Mary's request to Our Lord; second, Our Lord's order to the servants; and third, the surprised exclamation of the ruler of the feast. The first makes the Virgin prominent, the second emphasizes the miracle, while the third has no religious significance whatever.

We have seen that the earliest theme adopted was Our Lord's order to the servants, and this was continued down to the fourteenth and fifteenth centuries. After this the Virgin is more conspicuous, sharing the place of honor with her Son. Finally, when the subject was a mere excuse for a brilliant picture, and entirely without sacred meaning, the ruler of the feast was the hero of the occasion. Giotto's fresco in the

Arena Chapel series may serve as an example of the earlier type. Of the six persons seated at the feast, we readily identify Our Lord at one end, the bridegroom beside him, and Joseph beyond. The bride sits in the middle of the other side of the square table, with the Virgin on her left and another female figure on her right. Four servants are in attendance, one of whom stands humbly receiving Christ's blessing. The ruler of the feast is tasting the wine beside the water-pots. In Fra Angelico's picture (Florence Academy series) Christ sits alone at the end of the table, the Virgin placed on one side and next to him, folding her hands in adoration as he gives the order to the servant. The bride follows her example.

There is a tiny engraving by Jacques Callot, the celebrated French engraver of the seventeenth century, in which the story is told with a simple directness which vies with the spirit of early Christian art. The party of six sit about a round table, and Our Lord speaks to a boy, who is turning water from a jug into a jar. Small as the picture is, — less than two inches square, — the face of Our Lord is noble and dignified.

In the Venetian school of the sixteenth century the Marriage at Cana was an exceedingly popular subject for the decoration of refectories. The composition now grew to huge proportions and included an immense number of persons. The simple marriage feast among Galilean peasants is transformed into a superb wedding banquet among Venetian nobles. The scene is a lofty marble hall, the table is laid with costly vessels of gold and silver, the guests are attired in gleaming satins and rich brocades made in the fashion of Venetian court dresses. Crowded with so many figures, the composition lacks coherence. Our Lord cannot be easily recognized as the principal figure, nor does the company show any unity of interest or action. It is difficult to discover what dramatic moment constitutes the main *motif*. Veronese's pictures are the most celebrated of this class,[1] chief among them the huge canvas of the Louvre, twenty by thirty feet in dimensions and containing some one hundred and fifty persons. Figuring as guests are many royal personages of the time, — Francis I. and Mary of England, Eleanor of Austria, Charles V., and others. The place of prominence is held by the orchestra, in the centre

[1] Previous to Veronese's works was a fine picture by Moretto at S. Fermo, Lonigo, anticipating to some extent the style of the former.

THE MARRIAGE AT CANA (TINTORETTO)

of the hollow square formed by the tables. These musicians are so interesting as to completely overshadow the modest figure of Our Lord, who neither by gesture nor attitude expresses any dominating interest in the action. The most animated person of the entire composition is the ruler of the feast, who at the right holds up his glass and talks with the host.

Another picture by Veronese is at Dresden, much less crowded with figures. Here the ruler of the feast is distinctly the principal person, not only in action but in position, occupying as he does the exact centre of the composition. Our Lord looks on from the side with beneficent interest. A third picture is in the Brera Gallery, Milan.

Tintoretto's treatment of the subject is different in arrangement, but has the characteristic charm of the Venetian style. The table runs lengthwise through the composition, with the guests ranged, the women on one side and the men opposite. Christ and his mother sit at the farther end, facing out, and appear to be talking together. The principal reference to the miracle is the action of the woman at the nearest end, who rises with her glass to show the wine to her opposite neighbor. The picture was painted originally for the refectory of the Crociferi, and after the suppression of this order was carried to the Church of S. Maria della Salute, Venice, where it still remains. A copy is in the Uffizi Gallery, Florence.

One more Venetian picture should be mentioned in this connection. This is by Padavanino, in the Venice Academy, and is considered his masterpiece. The feast is laid in the open air. At one side of a table running lengthwise sits Our Lord at the end nearest the spectator. By this arrangement he is brought nearer than in any other picture I have seen, so that, although by no means dominating the composition, he is at least isolated in a dignified way, instead of being lost in the crowd. At his left is his mother, with whom he talks, and beyond her the disciples. The bridal party are on the other side of the table, interesting themselves in the wine as a servant pours from a large jar into a smaller vessel.

With examples in northern art we are not very abundantly provided. One picture of great interest is in the Louvre, where it has been variously attributed to Memling, Roger van der Weyden, and Gerard David. It has those distinctive qualities of strength and seriousness which are peculiar to these

artists. The figure of Our Lord is full of solemn dignity as he raises his hand in benediction, turning to the servants, one of whom stands, while another kneels.

In direct contrast to this work of an earlier and more religious spirit is the *genre* picture by Jan Steen in the Dresden Gallery. It reflects the Dutch life of the seventeenth century as vividly as Veronese pictures the Venetian life of the sixteenth, and is as coarse as the latter is elegant. The scene is laid in a sort of vestibule leading out of the dining hall by a flight of steps. Our Lord is coming down this stairway, having just left the inner room, where the bridal party still sit feasting. He pauses to point upward with the right hand, and with the left makes a gesture referring to the table in the rear. In the foreground is the group of real interest, — the master of the feast, a burly man, immensely tickled by the quality of the wine, a glass of which he offers a fiddler; a maid giving a child to drink, and the Virgin looking on with a smile of proud gratification.

The Marriage at Cana is the subject of a design for stained glass by Sir Edward Burne-Jones, executed in a window at Biarritz, France.

V. FROM THE FIRST TO THE SECOND PASSOVER

I. The First Cleansing of the Temple

And the Jews' passover was at hand, and Jesus went up to Jerusalem,
And found in the temple those that sold oxen and sheep and doves, and the changers of money sitting:
And when he had made a scourge of small cords, he drove them all out of the temple, and the sheep, and the oxen; and poured out the changers' money, and overthrew the tables;
And said unto them that sold doves, Take these things hence; make not my Father's house an house of merchandise. — John ii. 13–16.

The ministry of Our Lord dates properly from the Passover following the Baptism, when he came to Jerusalem to begin his public work. That his first recorded act here was to cleanse the temple of the defiling influences of the trade carried on within its precincts is more significant, perhaps, than has commonly been remarked. It is the more striking from the fact that three years later the circumstance was repeated during his last Passover season. The two incidents were frequently confused by early commentators, the first recorded only by St. John, and the last mentioned in the three Synoptic Gospels. A like confusion has naturally existed in the minds of artists, and wherever we find it difficult to tell whether the first or second cleansing is intended, it is probable that the representation is a sort of composite of the two. In a set of consecutive illustrations of Christ's life, we may of course determine from the position the artist's purpose. On Ghiberti's gate of the Florence Baptistery, the subject follows the Temptation, and hence plainly refers to the First Passover.

In Bida's illustrated "Evangelists" the same reference is clear, as the etching accompanies the second chapter of St. John. Even thus, however, the artist does not always show a strict adherence to the text, for Ghiberti omits the scourge, which is expressly mentioned on the first occasion.

As an independent subject, the Cleansing of the Temple

does not belong to early art, and was developed chiefly in the sixteenth and seventeenth centuries. Since these pictures cannot be definitely referred to either one of the two incidents, we may very well consider them in this place.

The subject is one which tests well the artist's insight into character, and his ability to hold to the golden mean. To interpret Our Lord's conduct as an expression of common anger is a gross misrepresentation of the incident, while, on the other hand, to soften righteous indignation into mild disapproval is equally infelicitous. One or the other of these two extremes is a frequent defect in the many paintings devoted to the subject. Usually, it is but too evident that the chief attraction in the theme is the striking scenic effect produced by many figures full of life and action. To the da Ponte painters (of Bassano) it offered a desirable cattle subject, and we have examples from their hands in the National Gallery, London, and in the Belvedere Gallery, Vienna. To Luca Giordano it gave an opportunity for the exercise of his impetuous dramatic gifts, and the colossal fresco at S. Gerolimini, Naples, is a vigorous and characteristic work.

By Bonifazio, in the vestibule of the chapel of the Ducal Palace, Venice, is a picture highly praised by Mrs. Jameson, who describes it in the following terms: —

"Our Saviour towering in the midst — a most dignified figure, severe, and yet not agitated by displeasure — just raises his hand armed with the scourge. The crowd of people fly hither and thither in consternation; one, standing before a magnificent table heaped with gold and silver, tries to gather it up and escape with it. The architecture of the temple is seen in the background; the numerous figures agitated by different passions, — amazement, terror, anxiety for their possessions, — the fine, vigorous, truly Venetian color, above all, the fine expression in the head and attitude of Christ, render this, perhaps, the masterpiece of Bonifazio."

The Cleansing of the Temple is the subject of an interesting etching by Rembrandt, of the date 1635. The scene is the interior of a stately Gothic cathedral, and a fine effect of spaciousness is produced by the perspective of pillared arches forming the background at the left. In the right background is the high-priest's throne, reached by a long flight of steps. In the foreground, Our Lord is the centre of a frightened

throng of traders hurrying away on both sides, some of them prostrate. He clasps in both hands the scourge, raising it above his head in the act of striking. A single touch redeems the character of a scene which would otherwise seem one of fierce and commonplace anger. It is the mysterious halo which surrounds the Saviour's clasped hands, making his figure the impersonation of holy and consecrated wrath.

II. The Discourse with Nicodemus

There was a man of the Pharisees, named Nicodemus, a ruler of the Jews:

The same came to Jesus by night, and said unto him, Rabbi, we know that thou art a teacher come from God: for no man can do these miracles that thou doest, except God be with him.

Jesus answered and said unto him, Verily, verily, I say unto thee, Except a man be born again, he cannot see the kingdom of God.

Nicodemus saith unto him, How can a man be born when he is old? can he enter the second time into his mother's womb, and be born?

Jesus answered, Verily, verily, I say unto thee, Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God.

That which is born of the flesh is flesh; and that which is born of the Spirit is spirit.

Marvel not that I said unto thee, Ye must be born again.

The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth: so is every one that is born of the Spirit.

Nicodemus answered and said unto him, How can these things be?

Jesus answered and said unto him, Art thou a master of Israel, and knowest not these things? — John iii. 1–10.

Two contrasting sides of Our Lord's character are brought into striking relief by the first two incidents of his ministry. The energetic measures which he used with the traders in the temple were followed by the abstruse utterances with which he met the questions of Nicodemus; the man of action is transformed into the mystic. It is naturally in the former aspect that he is the more easily understood, and it is this side of his life which art has undertaken to illustrate. A conversation does not ordinarily present a sufficiently dramatic situation to attract the notice of an artist, and for this reason the Discourse with Nicodemus is seldom made the subject of art.

I can find no early examples of its treatment, nor does it appear in any of the famous series illustrating Christ's life previous to our own century. There are a few rare pictures

representing the incident, chiefly in northern art, where the artistic possibilities of a night scene were more readily noted than elsewhere. One of these is by Franz Francken II. in the Belvedere Gallery, Vienna. It shows an interior lighted by a lamp, with Christ seated at a table with his visitor. Smith's "Catalogue raisonné" describes a picture by Rembrandt (a drawing at St. Petersburg), and another by Rubens. The latter contains six figures in half-length.

In modern art, the Discourse with Nicodemus occurs in the series of illustrations by Bida and Tissot. The former chooses the moment when Nicodemus enters the room and, leaning on a table, addresses his question to Jesus, who is seated at one side looking down sadly. Tissot's picture is intensely oriental in character: the two men sit *vis-à-vis* on a rug absorbed in their discussion. Their position in the rear of a large, dimly lighted apartment imparts an air of mystery and secrecy to the scene.

La Farge's fresco in Trinity Church, Boston, is well known. Nicodemus is seated at the left with a scroll over his knee, his left hand resting thereon, a finger indicating a passage. Christ looks down upon him from an easy half sitting posture on the wall of a stone arch, and listens with gentle patience. It is curious that the initiative here, as in Bida's illustration, is taken by Nicodemus rather than by Christ; the ruler is the active personage of the dialogue, Our Lord the passive listener.

III. The Discourse with the Woman of Samaria

Then cometh he to a city of Samaria, which is called Sychar, near to the parcel of ground that Jacob gave to his son Joseph.

Now Jacob's well was there. Jesus therefore, being wearied with his journey, sat thus on the well: and it was about the sixth hour.

There cometh a woman of Samaria to draw water: Jesus saith unto her, Give me to drink.

(For his disciples were gone away unto the city to buy meat.)

Then saith the woman of Samaria unto him, How is it that thou, being a Jew, askest drink of me, which am a woman of Samaria? for the Jews have no dealings with the Samaritans.

Jesus answered and said unto her, If thou knewest the gift of God, and who it is that saith to thee, Give me to drink; thou wouldest have asked of him, and he would have given thee living water.

The woman saith unto him, Sir, thou hast nothing to draw with, and the well is deep: from whence then hast thou that living water?

Art thou greater than our father Jacob, which gave us the well, and drank thereof himself, and his children, and his cattle?

Jesus answered and said unto her, Whosoever drinketh of this water shall thirst again:

But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life.

The woman saith unto him, Sir, give me this water, that I thirst not, neither come hither to draw. — JOHN iv. 5–15.

That same beloved disciple, whose finer insight into spiritual things has preserved for us Our Lord's discourse with Nicodemus, omitted by the other Evangelists, is likewise alone in

Christ and the Woman of Samaria (bas-relief from early Christian sarcophagus)

recording the discourse with the Samaritan woman. We have naturally come to associate the two conversations together as belonging to the same Gospel, and there are deeper reasons for their connection in the quality of thought common to both. The forms of expression, however, are much more symbolic in

the second discourse, and it is no doubt for this reason that the early church made it prominent in art while disregarding the first. No external object could be used to explain Our Lord's words to Nicodemus, but his teaching to the woman of Samaria could easily be illustrated by the appearance of the well and water-pot as material symbols of the water of life.

Christ and the Woman of Samaria (Filippino Lippi)

The subject was very frequent in the earliest centuries among catacomb frescoes and in bas-reliefs of all kinds. The primitive composition showed simply the two figures standing on either side of the well, Our Lord pointing to the bucket, gesturing with the hand, or bestowing the benediction. Sometimes he carries a large cross. The woman usually holds the rope of the bucket in one hand, and with the other makes a gesture of surprise. On the throne of Bishop Maximian, Ravenna, she seems to be raising her hand in precisely the same gesture of benediction as Christ himself uses.

In the sixteenth and seventeenth centuries the Discourse with the Woman of Samaria developed a popularity in art based on quite different reasons from those which first caused its representation. It was then that dramatic and pictorial qualities were eagerly sought after, and these were well supplied in this subject. A landscape setting and a pretty woman in an attitude of surprise, or rapt attention, were attractive elements

to the artist. The Samaritan woman is always young and charming, bearing her water-pot with the grace of a Hebe. She stands at one side of the well, while Our Lord is seated opposite addressing her. The disciples approach from a distance. Such is the type-composition, and a long list of examples could be cited corresponding to this general description. The earlier pictures are better from every point of view, both for religious significance and artistic qualities.

A picture by Moretto, in the Morelli collection, Milan, is "as remarkable for its fine sentiment as for the beauty of its coloring."

A small picture by Filippino Lippi (a panel of a diptych), in the Seminario, at Venice, is an exquisite piece of work. Against the background of a high mountain the two figures stand together beside a stone well-curb elaborately carved with Renaissance designs. The delicately cut profiles are brought into immediate opposition, the Saviour's expression being one of gentle explanation, the woman's one of eager inquiry. On a cartouche below, supported by two child-angels, are the words: —

SI SCIRES
DONUM
DEI
DA MIHI
HANC
AQUAM

The inscription is a keynote to the moment illustrated, when Our Lord begins his explanation, "If thou knewest the gift of God," and the eager reply comes, "Give me this water."

By Lucas Cranach, in the Berlin Gallery, is a painting of Christ and the Samaritan woman, treated in the characteristic German manner. A large round well is a conspicuous object in the foreground, separating the two figures. Our Lord, seated on the edge at the right, raises his hand in formal benediction. The Samaritan is a pretty young girl charmingly attired in the German costume of the period, with a prim white cap upon her head.

The Italians of the later sixteenth and the seventeenth centuries all treated the subject in a sentimental and meaningless way. There are examples by Guido Reni, in the Louvre,

Paris; by Annibale Caracci and Biliverti in the Belvedere Gallery, Vienna; by Botticini (or "Vanni"), in the Uffizi Gallery, Florence, repeating the same general type without originality or religious insight.

Among Rembrandt's etchings we find two plates devoted to Christ and the Samaritan Woman, treating the subject with homely realism, but with intense earnestness. One is called "At the Ruins" (1634), from the large ruined building at the left of the composition. The well is at the right, and Our Lord sits on the edge making an expressive gesture with fingers spread apart, as he turns to the woman opposite. The other picture is an arched print (1658), and the well is here at the left, with Jesus sitting behind it. He leans forward as he speaks, spreading his hand over the water as if to indicate the symbol.

In modern art, the subject of Christ and the Samaritan Woman has not been frequent. An interesting picture was painted by an English artist, George Richmond, early in the century (1828), which is based on the Italian masters, but which also shows the influence that William Blake at that time exerted over a group of young admirers. The Saviour is seated on a bank, leaning against the wall of a well, and turning to speak to the Samaritan woman, who has approached from the other side and now listens with reverent attention. The picture is in the National Gallery, London. By Burne-Jones the subject is used for the central light of a window in St. Peter's, Vere Street, London.

By John La Farge, in the frescoes of Trinity Church, Boston, the Discourse with the Samaritan Woman is appropriately selected as the companion subject of the Discourse with Nicodemus.

IV. The Call of Peter and Andrew; James and John; and the Miraculous Draught of Fishes

And Jesus, walking by the sea of Galilee, saw two brethren, Simon called Peter, and Andrew his brother, casting a net into the sea: for they were fishers.

And he saith unto them, Follow me, and I will make you fishers of men.

And they straightway left their nets, and followed him.

And going on from thence, he saw other two brethren, James the son of Zebedee, and John his brother, in a ship with Zebedee their father, mending their nets; and he called them,

And they immediately left the ship and their father, and followed him. — MATT. iv. 18–22.

Now when he had left speaking, he said unto Simon, Launch out into the deep, and let down your nets for a draught.

. . . . . .

And when they had this done, they inclosed a great multitude of fishes: and their net brake.

And they beckoned unto their partners, which were in the other ship, that they should come and help them. And they came, and filled both the ships, so that they began to sink.

When Simon Peter saw it, he fell down at Jesus' knees, saying, Depart from me; for I am a sinful man, O Lord.

For he was astonished, and all that were with him, at the draught of the fishes which they had taken:

And so was also James, and John, the sons of Zebedee, which were partners with Simon. And Jesus said unto Simon, Fear not; from henceforth thou shalt catch men.

And when they had brought their ships to land, they forsook all, and followed him. — LUKE v. 4–11.

The call of the four fisher disciples is given by three of the Evangelists, — by St. Matthew (iv. 18–22) and St. Mark (i. 16–20) somewhat briefly, and by St. Luke (v. 4–11), — with the fuller narrative of Christ's preaching from Peter's boat, followed by that miraculous draught of fishes which caused the four partners to forsake all and follow Jesus. The two versions present no serious difficulty to the harmonist, but they have been made the basis of two distinct artistic representations. Those following the shorter story, which places the scene on the shore of the lake, again fall into two distinct classes, as they make prominent one or the other of the two pairs of disciples, Peter and Andrew, or James and John. It is the first group naturally which takes precedence in the fresco of the Sistine Chapel, where all the surroundings are devoted to the glorification of the prince of apostles. The sons of Zebedee appear only in the background, where they are seen in a boat with their father, approaching the bank on which Christ stands beckoning. Peter and Andrew kneel in the foreground on the shore stretching in front of the lake, which fills the centre of the picture. Gilbert praises the spaciousness of the landscape, the excellent perspective, and the groups of graceful trees. The figures of the apostles are well conceived in character and expression, and are far more interesting than the Christ, who stands giving them his blessing. The point of view is indeed apostolic, and the scene is intended to

illustrate St. Peter's life rather than Our Lord's. The foreground of the composition is crowded with spectators in Ghirlandajo's characteristic style, producing an interesting pictorial effect. But here, as elsewhere, the painter's scenic predilections and his passion for portraiture are entirely unsuitable for the interpretation of the simple tale of the fishermen's call as related by the Evangelists. Tissot's water-color goes back to the Gospel simplicity. Christ calls from the opposite shore, and the two men, standing knee-deep in the lake, with trousers rolled up in fisherman fashion, pause in their work as they hear his voice, and hasten to wade ashore. Bida's illustration, also, is simple and effective. Christ, seen from the rear, stands on a high rock, with the two disciples looking up to him from the beach below, having left the ship at a little distance on the lake.

The Call of Peter and Andrew is the subject of a picture by F. Barocci, in the Museum at Brussels. Jesus, in a gray dress and red mantle, stands on the shore, turning to the right. Before him kneels Peter, holding his cap in his hand; Andrew is just stepping from the boat, which a young man pushes to the bank with a pole.

In the Church of St. Andrew at Antwerp is a beautiful carved wood pulpit representing the call of the first two disciples. Here where the scene is stripped of all needless accessories we have a very strong and real reading of the text. Our Saviour, dignified and gentle, stands at the left with beckoning hand, and the two half-naked fishermen, with brawny muscles and strenuous faces, turn earnestly to the Master. One, having sprung from the boat, advances to meet him. The other remains seated.

When the sons of Zebedee are the object of Christ's appeal, Peter and Andrew stand beside their Master. This is illustrated in Mantegna's picture among the frescoes executed for the Eremitani Chapel, Padua. The most celebrated treatment of the subject is by Basaiti in two similar paintings in the Venice Academy and in the Belvedere Gallery, Vienna. The former was painted in 1510, and the latter some five years later; but except for some differences in the landscape setting and the reversal of the figures, the composition is essentially the same in the two. Our Lord stands on the shore between the two older disciples, bending to bless the two younger men,

The Call of Peter and Andrew (pulpit in Church of St. Andrew, Antwerp)

who have just stepped out of their boat. James kneels in front, and John presses forward behind him, while their father, Zebedee, still stands in the prow, looking on with interest. Behind the group stretches a pleasant landscape, with the sea winding river-like between castle-crowned banks, and hills filling the distant background. The earlier writers, Lanzi and Ridolfi, considered the painting at Venice the artist's masterpiece, and while later judgments upon its artistic qualities vary widely, it is still accounted an interesting composition

executed with extreme delicacy of workmanship, and conceived in a spirit of reverence. The Call of James and John is appropriate for churches dedicated to either one of these two apostles. Thus by Cesi, in the Church of S. Giovanni in Monte, Bologna, there is a painting of the subject, and on the tower of the Church of St. James, Philadelphia, there is a bas-relief of the same incident.

Overbeck treated the subject with great simplicity and reverence. Our Lord stands on the lake shore between Peter and Andrew, the older apostles standing on the left, and James and John, the newly called, kneeling in their boat drawn up on the beach at the right. The Saviour's figure is full of gentle dignity as he extends his right hand towards the lake with a comprehensive gesture.

Whenever a laden net is a conspicuous feature of the scene the subject becomes properly The Miraculous Draught of Fishes. The position of Our Lord may be in the boat or on the shore; the moment chosen, the actual drawing in of the net, or the process of unlading it. Among the mosaics of S. Apollinare, Ravenna, we have the subject in its simplest form, with Christ standing on the shore blessing the two men in the boat as they bend to their task, one holding the oar and the other pulling in the net.

By Duccio there is a picture of the same subject in the possession of Mr. R. Benson, of London.

There are two notable pictures of the Miraculous Draught so familiar as to need no long description. Raphael's cartoon (South Kensington Museum) is in some respects the best of that wonderful series. The composition covers the complete narrative: before us lies the sea of Gennesaret, with a strip of beach in front, and in the distance the farther shore, where the crowds still linger which had gathered to hear the Master's preaching. Two boats fill the field of vision, the one containing Our Lord, with Peter and Andrew, while the other is that of the partners, James and John. Every figure is in action: Our Lord, sitting in the stern of the boat at the left, makes his appeal with a motion of the hand; Peter falls on his knees before him with the exclamation, "Depart from me;" Andrew rising behind him throws out both hands, palm outward, with the familiar Italian gesture of deprecation. Meanwhile, the men in the other boat are straining mightily at the laden nets.

THE MIRACULOUS DRAUGHT OF FISHES (RUBENS)

The Call of James and John (Basaiti)

Next to Raphael's in celebrity is the great altar-piece by Rubens, at Mechlin, in three compartments. Our Lord is seen in profile standing in one end of the boat, which extends across the centre of the composition. He puts out both hands in a somewhat meaningless gesture. Opposite him sits Peter, clasping his cap to his breast with his left hand and gesturing with his right. Andrew, beside him, leans over to manage the net, while another man beckons to the partners in the other boat, and still another wields an oar. On the shore, three men pull at the net, two of them lying in the water half naked, to strain at the load. The scene is one which might be noticed any day along the Scheldt, and the sunburned fishermen were all drawn directly from Flemish models. The artistic qualities of the work are unquestionably great, and in its vigorous realism it has an interest entirely apart from sacred significance.

By Gaspard de Craeyer, a contemporary, and to some extent an imitator, of Rubens, there is a painting of the Miraculous Draught in the Brussels Museum, counted among his best works. Our Lord at the right turns to the group of men drawing in the net from the sea. Peter listens to the Master's words, at the same time showing him a fish. The boat is just beyond, with a single figure in it.

The Miraculous Draught was one of the four subjects painted by Jouvenet, in 1700, for the Church of St. Martin des Champs, and now in the Louvre. Christ stands in the midst of his disciples, raising his hands and eyes to heaven. At the right, a man fastens the boat to a stake by a rope, and some women are taking the fish out of the nets.

Christ Preaching from the Ship is a rare subject in any period. I can mention only two examples from the old masters, — by Mazzolino, in the Louvre, and by Jan Brueghel, in Munich. There is a copy or replica of the latter in the Dresden Gallery, and still another picture in the Turin Gallery.

Of modern pictures, two may be cited, — Tissot's water-color among the illustrations of the "Life of Christ," and one by the Swedish painter Cederström. A noticeable point in the former is that the ship is of considerable size, so that Our Lord is raised to a level such as the preacher would have in an ordinary cathedral pulpit.

A combination of the various subjects included in the narra-

tive was taken by Burne-Jones as the basis of a window design for the New Ferry Church, Cheshire, England. The central light shows Christ seated in the boat, preaching to the people on the shore. In the compartment at the right is the Miraculous Draught, showing James and John busy hauling in the nets, while Peter turns to the Saviour with his "Depart from me." The left compartment represents Christ standing on the beach, with Peter kneeling at his feet.

V. The Healing of the Demoniac in the Synagogue

And they went into Capernaum; and straightway on the sabbath day he entered into the synagogue, and taught.

. . . . . .

And there was in their synagogue a man with an unclean spirit; and he cried out,

Saying, Let us alone; what have we to do with thee, thou Jesus of Nazareth? art thou come to destroy us? I know thee who thou art, the Holy One of God.

And Jesus rebuked him, saying, Hold thy peace, and come out of him.

And when the unclean spirit had torn him, and cried with a loud voice, he came out of him. — Mark i. 21–26.

On several occasions Our Lord's tender ministry of healing was extended to demoniacs, but such themes have naturally had little attraction for the artist. Again, among the few representations which may be found, it is often difficult to distinguish what special incident is referred to.

In Garrucci's "Storia della Arte Cristiana" is an engraving of an ancient ivory carving on a book cover, representing the general subject in a symbolic form. Our Lord, holding the cross in his left hand, exorcises the demon by raising the right hand, the evil spirit issuing at the top of the demoniac's head in the form of a tiny doll-like figure with arms extended horizontally.

In the series of miracles portrayed in the frescoes at Oberzell, the Healing of the Demoniac takes a place. The subject was also treated by Masaccio in a picture whose present whereabouts is unknown.

That the demoniac referred to is he who was cured in the synagogue of Capernaum, we may of course know only when the setting is definitely that of a temple interior, or when the subject is an illustration accompanying the text of the Evan-

gelist. Tissot has twice illustrated the incident in his "Life of Christ," — once for the version of St. Mark, and again for that of St. Luke, though the narrative is substantially the same in the two records. In the first picture, Christ points to the demoniac from the reading desk at which he stands, and the man falls back before the imperative gesture. In the other representation, Christ raises a twisted rope and drives the man forth after the manner of expelling the traders from the temple.

VI. Christ Healing the Sick

General Subject

When the even was come, they brought unto him many that were possessed with devils: and he cast out the spirits with his word, and healed all that were sick:

That it might be fulfilled which was spoken by Esaias the prophet, saying, Himself took our infirmities, and bare our sicknesses. — Matt. viii. 16, 17.

And Jesus went about all Galilee, teaching in their synagogues, and preaching the gospel of the kingdom, and healing all manner of sickness and all manner of disease among the people.

And his fame went throughout all Syria: and they brought unto him all sick people that were taken with divers diseases and torments, and those which were possessed with devils, and those which were lunatick, and those that had the palsy; and he healed them. — Matt. iv. 23, 24.

Jesus answered and said unto them, Go and shew John again those things which ye do hear and see:

The blind receive their sight, and the lame walk, the lepers are cleansed, and the deaf hear, the dead are raised up, and the poor have the gospel preached to them. — Matt. xi. 4, 5.

Come unto me, all ye that labour and are heavy laden, and I will give you rest. — Matt. xi. 28.

Then the Pharisees went out, and held a council against him, how they might destroy him.

But when Jesus knew it, he withdrew himself from thence: and great multitudes followed him, and he healed them all. — Matt. xii. 14, 15.

And when they were gone over, they came into the land of Gennesaret.

And when the men of that place had knowledge of him, they sent out into all that country round about, and brought unto him all that were diseased;

And besought him that they might only touch the hem of his garment: and as many as touched were made perfectly whole. — Matt. xiv. 34–36.

Immediately after the call of the first disciples, Our Lord began his ministry to the sick by healing the demoniac in the synagogue. Then followed the restoration of Peter's wife's mother, and on that very evening he was besieged by a multitude of the sick and afflicted, whom he restored to health. Setting out from Capernaum on a tour of Galilee, his teaching

was everywhere accompanied by active deeds of mercy among the diseased, and through the rest of his life the good work went on continually among the people who thronged his way. The occasions on which he healed large numbers at a time are not mentioned by the Evangelists with any descriptive details, and the old masters did not venture beyond the prescribed limits of specific incidents. The general subject of Christ healing the Sick is distinctly modern, dating from the seventeenth century. Rembrandt's "Hundred Guilders Plate"[1] comes to mind at once as the most celebrated and beautiful example. I quote Mrs. Jameson's description: "Our Lord is seen in front with a large glory surrounding his head; he is leaning upon what looks like a fragment of masonry, the left hand raised, and the right hand extended towards the people. A woman who has been brought before him is lying on a mattress; near her is an old woman, who stretches out her shriveled hands, as if in supplication. Another woman approaches with a sick child. To the right are other sick and afflicted persons, — one has been brought in a wheelbarrow; then there is an aged woman leading an aged man. On the left hand, again, are seen several persons who appear to be disputing about the miracles performed in their sight; and they said, 'When Christ cometh, will he do more miracles than this man hath done?' In the background is seen an Ethiopian with a camel, to denote that many who were present had come from a great distance, led hither by the fame of Our Saviour."

By Jouvenet, in the Louvre, Paris, is a picture intended to illustrate the fourteenth chapter of St. Matthew, where Christ heals the sick by the shores of the lake. Our Saviour stands in the midst, stretching out his hand over the sick, who lie about him on the ground. Others are brought up from the rear.

Another picture of the same subject is in the Dresden Gallery, and is the work of Christian Wilhelm Ernst Dietrich, a German painter of the eighteenth century.

Christ healing the Sick is one of the finest compositions in Overbeck's Gospel series. Our Lord stands at the foot of a broad flight of stone steps, on which, as on the steps of the Piazza di Spagna, Rome, the poor and lame and blind are gathered. They cluster about him importunately, and with

[1] So called from the price set on it by the master.

inexpressible tenderness he bends forward to place his hands on the eyes of a youth kneeling at his feet. At one side is a group of those who have been restored, rejoicing over the miracle.

By Benjamin West, the subject of Christ healing the Sick was painted for the Pennsylvania Hospital, when the artist was sixty-five years of age. The original picture was sold in England, and a replica was sent to America. The composition is closely packed with figures gathering about the Great Physician, who stands in the foreground, somewhat at the left of the centre, facing out, with both hands extended in a beneficent gesture. It is an impressive and dignified composition, but the conception is of a vague general philanthropy rather than the tender personal ministry to each individual which is expressed in Overbeck's picture.

Finally, there are two modern German pictures to be noticed of decidedly contrasting character. One is the drawing in the series by Professor Hofmann. Our Lord stands bending gently over a sick babe held by a mother kneeling before him. He places one hand on the child's head and with his other clasps firmly the limp little arm. An interested group of spectators are present, including a man leaning on a crutch, a helpless invalid brought by two friends, and others.

Zimmerman's picture brings Christ's ministrations into our own common every-day life. The Lord has come into the bare room of the simple, hard-working poor. A sick boy lies on a straw pallet, with two women kneeling beside him. The Saviour bends over the pathetic figure, and all the room is lighted by his presence.

Similar to the general subject of Christ healing the Sick is the class of pictures based on Our Lord's beautiful invitation, "Come unto me, all ye that labor and are heavy laden, and I will give you rest." The treatment is here more ideal and devotional in method, and the group of which Our Lord is the centre is composed of all classes and conditions. In St. Luke's Hospital, New York, is a fine window containing a design of this kind. Christ sits on a throne in the centre, attended on either side by the archangels Michael and Gabriel. On the steps below are various groups of the sick and sorrowing, the work-oppressed and the sin-laden.

A popular picture of the same subject is by A. Dietrich. Christ stands in the middle of a landscape, with hands extended

and face looking steadfastly out towards the spectator. About him, kneeling and standing, gather the weary hearted, the most conspicuous place in the foreground being given to two young girls, supported, half fainting, in the arms of others.

Ary Scheffer's well-known Cristus Consolator belongs to the same class of idealized pictures, though the text selected by the artist for representation is Luke iv. 18, and special emphasis is laid upon the deliverance of captives.

In Tissot's "Life of Christ," several water-colors illustrate different passages of the Evangelists, which refer to Our Lord's ministry to the sick, as Matt. xiv. 34–36, Mark vi. 1–5, and others.

VII. The Leper Cleansed

And it came to pass, when he was in a certain city, behold a man full of leprosy: who seeing Jesus fell on his face, and besought him, saying; Lord, if thou wilt, thou canst make me clean.

And he put forth his hand and touched him, saying, I will: be thou clean. And immediately the leprosy departed from him. — Luke v. 12, 13.

Christ healing the Leper (Cosimo Roselli)

It is no matter of surprise that the cleansing of the leper has not been a common art subject in any era. We search in vain for any representation of it among early Christian monuments, or among the masterpieces of the Renaissance. The chief source of examples is in the illuminated manuscripts of mediævalism, and we find the subject occurring in all three Gospel Books which we have taken as typical of their class (p. 8), as well as in the Codex of Egbert. It is also among the mosaics of the Monreale Cathedral. In the series of miracles painted on the walls of the Church of St. George, Oberzell, the subject naturally finds a place, and it occurs in due course in illustrated Bibles. In Bida's etching, Christ standing at the right lays his hand on the forehead of an old man completely enveloped in heavy drapery, who bends reverently towards him. The Saviour's expression is one of gentle beneficence.

The Cleansing of the Leper is the subject of one of the groups in a large fresco by Cosimo Roselli, in the Sistine Chapel, where the leading place is given to the Sermon on the Mount, the two incidents being closely connected in the Gospel of St. Matthew. The leper kneels in the foreground in an attitude of supplication, and Christ, advancing a little from the company of disciples forming a semicircle about him, raises his hand in benediction.

VIII. The Paralytic Healed

And, behold, men brought in a bed a man which was taken with a palsy: and they sought means to bring him in, and to lay him before him.

And when they could not find by what way they might bring him in because of the multitude, they went upon the housetop, and let him down through the tiling with his couch into the midst before Jesus.

And when he saw their faith, he said unto him, Man, thy sins are forgiven thee.

And the scribes and the Pharisees began to reason, saying, Who is this which speaketh blasphemies? Who can forgive sins, but God alone?

But when Jesus perceived their thoughts, he answering said unto them, What reason ye in your hearts?

Whether is easier, to say, Thy sins be forgiven thee; or to say, Rise up and walk?

But that ye may know that the Son of man hath power upon earth to forgive sins, (he said unto the sick of the palsy,) I say unto thee, Arise, and take up thy couch, and go into thine house.

And immediately he rose up before them, and took up that whereon he lay, and departed to his own house, glorifying God.

And they were all amazed, and they glorified God, and were filled with fear, saying, We have seen strange things today. — Luke v. 18-26.

Conspicuous among the few miracles of healing selected for representation in early Christian art is the Healing of the Paralytic. Among the mosaics of S. Apollinare Nuovo, Ravenna, the whole story is told with simplicity and directness. In the first scene, we have at the right the skeleton of a house with two tiny figures on the roof, holding suspended by ropes the couch on which the paralytic lies. Christ stands outside, being just the height of the building, and, turning to the right, raises his hand in the act of benediction. Another mosaic shows a man walking away with his couch, Christ and another figure standing at the left. This may be the latter part of the same story, or it may refer to the impotent man restored at the Pool of Bethesda, upon whom the same command was laid, to take up his bed and walk. Where there are no additional accessories it is of course impossible to identify the incident with absolute certainty. Equally applicable to either is a group found on many early sarcophagi, showing the three figures, — Christ, the man with a bed on his back, and a spectator. The figure carrying the bed is of diminutive stature, like a child, and is heavily weighted with the bench-like pallet, under which he bends. Christ often carries a scroll in one hand, and extends the other towards the beneficiary. This group appears as a companion subject with the Healing of the Blind Man, the two balancing each other on each side of the centre of the sculptured side of the sarcophagus.

Christ healing the Lame Man (bas-relief from early Christian sarcophagus)

Among the catacomb frescoes we find the single figure of a man carrying a bed on his back. There are examples on the circular ceiling of S. Callisto, and in S. Agnese, Rome. Here the allusion is still more vague, and without trying to identify it either as the paralytic or the impotent man, it is sufficient to say that it is a general symbol for Christ's many ministra-

tions to the lame. We have already seen (p. 8) that the miracles of healing were among the subjects which did not survive the transition from early to later Christian art, and the Healing of the Paralytic was no exception to the rule. Doubtless it was occasionally included among the miniatures of illuminated manuscripts, as in the Gospel Book of Gotha, but it appears in no notable series saving only that at Mezzarata, near Bologna, where the exception is so interesting that I quote Lord Lindsay's description of the composition: "Our Saviour sits among his disciples, discoursing, while those without uncover the roof of the house and let down the man sick of the palsy, who turns to Christ with clasped hands, while to the right he is seen walking away healed, with his mattress bundled upon his shoulders. The whole composition is very rude, but it is full of life and character."

I may mention next a picture, by one of the Van Orley family, representing the scene with no little dramatic force. The setting is a paved court with a balcony in the rear, from which hang the ropes recently put into service. The paralytic stands below, just raising his bed over his shoulders. Christ, with outstretched hand, is at the right, turning about to speak to a group behind him.

The Healing of the Paralytic naturally finds place among the illustrations of Bida and Tissot, and in both cases it is an interior scene. Tissot chooses the picturesque moment when the burden is being lowered into the room, with all eyes fixed upon its descent. Bida portrays the later moment, and shows the man lying on the pallet with clasped hands, while Christ raises his right hand commandingly, the finger pointing up, his face turned compassionately upon the sick man.

IX. The Call of Matthew

And as Jesus passed forth from thence, he saw a man, named Matthew, sitting at the receipt of custom: and he saith unto him, Follow me. And he arose, and followed him.

And it came to pass, as Jesus sat at meat in the house, behold, many publicans and sinners came and sat down with him and his disciples. — Matt. ix. 9, 10.

Quite dissimilar in circumstances to the call of the fisher disciples, the Call of Matthew is also much less suggestive to the artistic imagination. The character of this apostle has not

indeed that striking individuality which makes his relations to Our Lord in any way prominent.

It is only in that rich storehouse of treasures, the mosaics of S. Apollinare Nuovo, Ravenna, that we find any early example of the call of the publican. Here we have all the elements that make up the typical composition of a later period. Christ stands at the right with his hand raised in blessing; the apostle is at the left, standing beside his desk with his hand resting on it.

The subject belongs naturally to the life of St. Matthew rather than to the life of Our Lord, and is found in the serial treatment of the former. Such a series is in the Church of S. Maria in porto fuori, Ravenna, attributed, though probably erroneously, to Giotto. In the call as represented here the apostle rises eagerly from his table at the right, about to follow the Master, who is already receding at the left. Our Lord seems to hasten on as if bent on some important errand, turning around to speak to Matthew, and at the same time pointing without with both hands. The action of both figures suggests the haste of an imperative summons.

A series of pictures devoted to St. Matthew, painted by Caravaggio for S. Luigi de' Francesci, Rome, contains also the call of the apostle, treated after the coarse and powerful manner of the artist.

We have but few separate Italian pictures of the Call of Matthew, and these chiefly by the later artists, as L. Caracci, in the Bologna Gallery, and Jacopo Chimenti (da Empoli), in the Uffizi, Florence. Chimenti's picture portrays the apostle as a handsome, graceful youth of a romantic character we rarely connect with the publican. The Christ is of the gentle effeminate type of the decadence, but not without dignity and attractiveness, as he gestures to his new disciple to follow him.

The Call of Matthew was not an uncommon subject in northern art, and there are interesting examples from the earlier period by Hemessen and Mabuse.[1] In the seventeenth century they became quite numerous, and were treated with great attention to detail.

In the Brunswick Gallery is a picture by Nicolas Moyaert, and another in Berlin by Salomon Koning. Both recall at once

[1] See Mrs. Jameson's *Sacred and Legendary Art*, p. 137.

the style of Rembrandt, of whom Moyaert is justly considered a precursor, while Koning became a devoted follower of the great Dutch master. The scene is the interior of a large counting-room with many clerks busy over their ledgers. Our Lord stands in an open door at the farther side, beckoning to his new disciple. Matthew has risen from his place at the table, bending forward with his eyes fixed on the distant figure.

A picture in a similar style is described in Smith's "Catalogue raisonné," and is attributed there to Rubens.

A picture by Otto Voenius, in the Antwerp Museum, is among the best works of this Flemish painter. Christ stands at the foot of a stairway, beckoning to Matthew, who, rising from his desk, hastens down the steps, bending forward eagerly, his right hand still holding a paper, and his left pointing to his breast.

The Call of Matthew is among the illustrations of the "Life of Christ" by Bida and by Tissot. Both of these modern artists give us an oriental street scene, showing Christ stopping by the way to summon the tax-gatherer. In Bida's etching Our Lord is a gentle and dignified figure, beckoning with his left hand. The apostle looks surprised, and lays his hand humbly on his breast. In Tissot's water-color the summons is more conventional, Christ raising his hand in benediction.

The feast which St. Matthew afterwards made in Our Lord's honor is not marked by any event save the Pharisees' surprise that he ate with publicans and sinners, and the answering rebuke. Lacking in action, the scene has not been treated in art save by Veronese, who lost no opportunity to paint a banqueting subject. His picture is a great canvas, painted for the refectory of SS. Giovanni e Paolo, and now in the Venice Academy. The table is laid in the central arcade of a splendid portico. Our Lord, in the middle, facing out, converses with the disciples at his right. Many and varied groups of figures add to the effectiveness of the composition as a brilliant banqueting scene, but the work counts for little as an interpretation of the life of Christ.

The Call of Matthew (Otto Voenius)

VI. FROM THE SECOND TO THE THIRD PASSOVER

I. The Impotent Man Healed at the Pool of Bethesda.

Now there is at Jerusalem by the sheep market a pool, which is called in the Hebrew tongue Bethesda, having five porches.

In these lay a great multitude of impotent folk, of blind, halt, withered, waiting for the moving of the water.

For an angel went down at a certain season into the pool, and troubled the water: whosoever then first after the troubling of the water stepped in was made whole of whatsoever disease he had.

And a certain man was there, which had an infirmity thirty and eight years.

When Jesus saw him lie, and knew that he had been now a long time in that case, he saith unto him, Wilt thou be made whole?

The impotent man answered him, Sir, I have no man, when the water is troubled, to put me into the pool: but while I am coming, another steppeth down before me.

Jesus saith unto him, Rise, take up thy bed, and walk.

And immediately the man was made whole, and took up his bed, and walked: and on the same day was the sabbath. — John v. 2–9.

Being again in Jerusalem at a feast season, Our Lord's first recorded act is the cure of the impotent man at the pool of Bethesda. This incident is to be classed with the Healing of the Paralytic, in being one of the few miracles of healing chosen as an early art subject, though, unlike the latter, its popularity did not end there.

A curious representation is among the bas-reliefs of a sarcophagus in the Lateran Museum, Rome. Two compartments tell the story, the lower one showing the man lying on his couch, and the upper one representing him restored and carrying the bed away on his back. The figure of the man carrying a bed on his back is familiar in several forms of early art, and has already been referred to under another topic (p. 119). It may equally well be considered an illustration of the Healing of the Impotent Man at Bethesda.

After these early representations comes a long blank in the history of the subject except for the miniatures of illuminated manuscripts, of which the Gospel Books of Gotha and Trier furnish examples. The subject occurs among the frescoes at Mezzarata, described thus by Lord Lindsay: "The angel descends to trouble the water; a sick person stands in it praying; the cripple, who has been suffering for thirty-eight years, sits

Christ and the Lame Man (after Van Dyck)

up in bed in the centre of the composition, looking with earnest supplicatory gaze and clasped hands towards Christ, whose attention, however, is drawn away from him by another work of love, the resuscitation of a little child." We may note here that lack of discrimination common to the early painters, whose only Bible was tradition, in portraying as a supplicant one who had no thought of asking a favor.

In the later sixteenth and the seventeenth centuries the miracle at Bethesda was singled out from other similar incidents for special favor. There are examples by L. Caracci, by Parmigiano, by Tintoretto, in the series at S. Rocco, by Peter van Lint, and by Poussin.

The most famous of all is by Murillo, painted for the Hospital of Charity at Seville, but now in a private collection in England. Our Lord stands in the centre looking down on the sick man, who lies stretched on a couch in the extreme left of the foreground. The head of the Saviour is a noble ideal of manly beauty. He reaches his hand down with friendly helpfulness to say, Come, arise. The simplicity of this action contrasts strongly with the conventional treatment of Christ as healer, where his gesture is commanding, as that of a magician, or blessing, as that of a priest. Three disciples accompany Our Lord and are just behind the paralytic, bending over a little to peer at him with curiosity. The background shows a rich arcaded portico surrounding a pool, about which several of the impotent are gathered, while an angel hovers far above in the upper air. Critics are united in placing this beautiful picture in the foremost rank of Murillo's works. It was at one time owned by the English poet, Mr. Samuel Rogers, at whose house Mrs. Jameson saw it. Writing of it afterwards she said, "For grandeur and poetry, for the sober yet magical splendor of coloring, for its effect altogether on the feelings and on the eye, there are few productions of art that can be compared to this."

A painting after Van Dyck, in the Munich Gallery, called Christ talking with the Lame Man, whom he has cured, refers evidently to the incident at the pool of Bethesda. The composition consists of a group of half length figures, Our Lord in the centre turning pitifully, but as if with sorrow, to the old man at his right. The latter carries a bundle of bedding under his arm, and bends towards his benefactor with an expression of fervent gratitude. Two other figures are seen in the rear.

Bida and Tissot both include the subject in their set of illustrations, showing in each case the actual moment of healing. With Bida, Our Lord's gesture is one of command, raising the right hand as he speaks; with Tissot, it is one of benediction.

II. The Man with the Withered Hand Healed

And it came to pass also on another sabbath, that he entered into the synagogue and taught: and there was a man whose right hand was withered.

And the scribes and Pharisees watched him, whether he would heal on the sabbath day; that they might find an accusation against him.

But he knew their thoughts, and said to the man which had the withered hand, Rise up, and stand forth in the midst. And he arose and stood forth.

Then said Jesus unto them, I will ask you one thing; Is it lawful on the sabbath days to do good, or to do evil? to save life, or to destroy it?

And looking round about upon them all, he said unto the man, Stretch forth thy hand. And he did so: and his hand was restored whole as the other.

And they were filled with madness; and communed one with another what they might do to Jesus. — LUKE vi. 6–11.

For illustrations of the miracle of Healing the Withered Hand we must look entirely in modern art. The subject is practically omitted from the New Testament cycle from beginning to end of the era of great Christian art except in a few cases of mediæval series which are uncommonly complete, such as the mosaics of the Monreale Cathedral and the Gospel Book of Trier.

I have seen an old engraving, after John Van Orley, representing the scene in a dignified composition. The setting is the portico of a temple, where the principal figures are grouped about a pillar in the right foreground. Our Lord stands in the centre, turning his head to speak to a man at the left, and at the same time indicating by a gesture the man upon whom he has wrought the cure, and who sits at the base of the pillar.

The emphasis here is plainly upon the rebuke to the Pharisees, and Bida makes the same point in the etching of the subject among his illustrations of the Evangelists. Our Lord sits on a bench beside an ecclesiastical dignitary, and turning towards him, with a gesture in the direction of the man with the withered hand, he searches keenly the crafty face.

Tissot's water-color chooses the moment of healing, which Christ effects by raising both hands as the man stands before him.

III. The Sermon on the Mount

And seeing the multitudes, he went up into a mountain: and when he was set, his disciples came unto him:

And he opened his mouth, and taught them, saying,

Blessed are the poor in spirit: for theirs is the kingdom of heaven.

Blessed are they that mourn: for they shall be comforted.

Blessed are the meek: for they shall inherit the earth.

Blessed are they which do hunger and thirst after righteousness: for they shall be filled.

Blessed are the merciful: for they shall obtain mercy.

Blessed are the pure in heart: for they shall see God.

Blessed are the peacemakers: for they shall be called the children of God.

Blessed are they which are persecuted for righteousness' sake: for theirs is the kingdom of heaven.

. . . . . .

And it came to pass, when Jesus had ended these sayings, the people were astonished at his doctrine:

For he taught them as one having authority, and not as the scribes. — MATT. v., vi., vii.

Important as is the Sermon on the Mount from a religious point of view, as laying the corner-stone of Christian morality, the scene of its delivery has received scant artistic treatment. Concerned chiefly with the doings rather than with the sayings of Jesus, Christian art has neglected all subjects of this class. This fact has already been noted in connection with the conversations with Nicodemus and with the Woman of Samaria, when it was seen that the symbolic expressions of the latter, together with the dramatic situation it involved, has given it much greater popularity in art than has been accorded the former. The Sermon on the Mount is altogether lacking in dramatic incident, and contains little symbolism, but its theological import has nevertheless saved it from entire oblivion on these grounds.

The subject sometimes occurred in illuminated manuscripts, and some examples worth noting are in the Gospel Book of Munich, in the Evangelarium of the Aschaffenburg Library (written about 1200 in Mayence), and in the set of miniatures by Liberale da Verona, now preserved in the Siena Cathedral Library.

Again the Sermon on the Mount is the subject of a fine glass window in St. Jan's Church, Gouda, Holland, after a design by the famous Dirk Crabeth (1556).

Among the frescoes of the cells in the Monastery of S. Marco, Florence, the monk painter Fra Angelico included the Sermon on the Mount, treated with the childlike sweetness and naïveté which is so characteristic of him. The Saviour sits in the upper centre of the picture, talking, with an expression of gentle earnestness, the left hand resting on his knee, the right pointing up. Below, and in front of him, the twelve disciples sit in a semicircle, the most of them back to the spectator. This limited interpretation of the subject is exceptional, as commentators and artists usually agree that the sermon was preached to the "multitude."

In the series of frescoes on the side walls of the Sistine

The Sermon on the Mount (Cosimo Roselli)

Chapel, Cosimo Roselli's Sermon on the Mount is the best of his works. It is a large composition with a pleasant landscape setting, in which several well arranged groups are symmetrically distributed. One of these — the largest — is the scene of the preaching, where Christ stands on a slight eminence facing out and addressing a great company of people gathered about him, the most of them seated on the ground. The disciples are just behind him, his most devout and attentive auditors. At the right is the group illustrating the Healing of the Leper, which has already been mentioned on p. 118.

Mrs. Jameson refers briefly to paintings of the Sermon on the Mount by Parmigiano and Peter Brueghel. In later art it was treated by Claude Lorraine and Lebrun.

The picture by Claude Lorraine is in the Grosvenor Gallery, London, and is one of the largest ever painted by that artist. The landscape is composed of a great mountain with a cluster of trees at the summit in the shade of which is seen the Saviour surrounded by his disciples. A multitude of people are assembled at the base, and some are going up a flight of steps at one side.

The subject of the Sermon on the Mount naturally occurs among the illustrations of Bida, who treats the theme in the broader modern spirit of informality. Our Lord is seated on a sloping hillside, with the people gathered about in a wide circle, seated or lying on the ground. He points upward with his right hand as he looks down into their faces.

Of still later date is the picture by Fritz von Uhde, the originator and leader of the German school of mystic realism. It is the sunset hour, and Our Lord is seated on a bench in a field at the foot of a mountain slope. In the distance is a village, and the people are trooping down the mountain side on their way thither at the close of the day's work. The Lord's words have drawn them about him to listen; men, women, and children kneel or stand with serious, awed attention, their heads bowed as if the better to reflect, or their faces raised to his, with wide eyes trying to fathom his meaning.

This is the Lord in our midst to-day speaking to us the words of eternal life.

IV. The Healing of the Centurion's Servant

And when Jesus was entered into Capernaum, there came unto him a centurion, beseeching him,

And saying, Lord, my servant lieth at home sick of the palsy, grievously tormented.

And Jesus saith unto him, I will come and heal him.

The centurion answered and said, Lord, I am not worthy that thou shouldest come under my roof: but speak the word only, and my servant shall be healed.

For I am a man under authority, having soldiers under me: and I say to this man, Go, and he goeth; and to another, Come, and he cometh; and to my servant, Do this, and he doeth it.

When Jesus heard it, he marvelled, and said to them that followed, Verily I say unto you, I have not found so great faith, no, not in Israel.

. . . . . .

And Jesus said unto the centurion, Go thy way; and as thou hast believed, so be it done unto thee. And his servant was healed in the selfsame hour. — Matt. viii. 5-13.

In the development of Christian art the miracle of healing the Centurion's Servant has been wellnigh ignored. The only very early representations of the subject which I have been able to find are in the form of bas-reliefs. Two of these are engraved in Garrucci's "Storia della Arte Cristiana," one from an ivory book cover, and the other from the ornaments of a sarcophagus. The group consists of Our Lord, accompanied by two disciples, and the centurion in front of him, who bends over in an attitude of deep humility.

The subject appears later in the illuminated manuscripts, as in the Gospel Books of Gotha and Trier.

There is a fine picture of the subject by Veronese in the Madrid Gallery, and three similar pictures, attributed to the same painter or his pupils, in the galleries of Dresden, Vienna, and Munich. The conception of Our Lord is not more strong than Veronese's other Christ ideals, but the grouping is admirable. The figure of Christ stands at one side, accompanied by his disciples; from the other side approaches the centurion between two soldiers. Though his attitude is one of profound reverence, his proud mien rather belies his humility. His rich dress, the splendid horse behind him, the obsequious attendants on either side, make up the kind of pictorial display Veronese so delighted in.

Bida's rendering is more strictly in accordance with the

modern spirit of interpretation. The scene is outside the centurion's house, whither Christ has been conducted by the delegation referred to in St. Luke's narrative. As the party approaches from the left, the Roman officer comes out of his door, and, standing on the steps, bends deprecatingly towards Christ. Our Lord turns to his followers with the words, "I have not found so great faith, no, not in Israel."

In Tissot's water-color the moment chosen is, as usual, the act of speaking the decisive words, and the miracle is wrought with the gesture so frequent with the French illustrator, the raising of the hand.

V. The Raising of the Widow's Son at Nain

And it came to pass the day after, that he went into a city called Nain; and many of his disciples went with him, and much people.

Now when he came nigh to the gate of the city, behold, there was a dead man carried out, the only son of his mother, and she was a widow: and much people of the city was with her.

And when the Lord saw her, he had compassion on her, and said unto her, Weep not.

And he came and touched the bier: and they that bare him stood still. And he said, Young man, I say unto thee, Arise.

And he that was dead sat up, and began to speak. And he delivered him to his mother. — Luke vii. 11–15.

In the Raising of the Widow's Son at Nain, we come to the first of three miracles of restoring the dead to life, and here, as elsewhere, we find the history of art extremely one-sided. There is no apparent reason why all three should not be equally prominent, but, with strict economy, one has been selected to represent the class, while the others are left to neglect. The favored subject is the Raising of Lazarus, and the Raising of the Widow's Son is in comparison decidedly insignificant in art. Only in series devoted especially to miracles, such as the frescoes at Oberzell, and in the long series accompanying the text of the Evangelists, as in the illuminated Gospel Books, does it share the honors with the greater incident. It is among the subjects of the mosaics of the Monreale Cathedral, where so many miracles are represented. I have seen no examples of its separate treatment, but Mrs. Jameson mentions two pictures of the subject, — one by Zuccaro, and the other, which she greatly admired, by Agostino Caracci.

CHRIST AND THE CENTURION (VERONESE)

Christ Raising the Son of the Widow of Nain (Bida)

By Bida and Tissot the subject has been treated with careful regard for the many details which contribute to the picturesqueness of the scene, — the procession wending its way just outside the city walls, the crowd pressing around the bier, the astonished mother stretching out her arms to her boy, and in the midst the calm figure of the Saviour who has wrought the

miracle. In Tissot's water-color he stands beside the bier raising both hands as if speaking the words, "Young man, I say unto thee, Arise." In Bida's etching he is occupied with the mother, who kneels at his feet, and upon whom he looks compassionately.

In Professor Hofmann's series of drawings the subject is treated in a well arranged group of figures against the background of a stone arch. The Saviour standing in the midst, facing out, reaches one hand to the youth on the left of the foreground, and the other to the mother kneeling at the right, thus presenting the son to his mother with gracious tenderness, his thoughts occupied rather with the woman's longing than with the miracle, as his face bends compassionately towards her.

VI. Christ giving Sight to the Blind

I the Lord have called thee in righteousness, and will hold thine hand, and will keep thee, and give thee for a covenant of the people, for a light of the Gentiles;

To open the blind eyes, to bring out the prisoners from the prison, and them that sit in darkness out of the prison house. — Isaiah xlii. 6, 7.

The Spirit of the Lord is upon me, because he hath anointed me to preach the gospel to the poor; he hath sent me to heal the brokenhearted, to preach deliverance to the captives, and recovering of sight to the blind, to set at liberty them that are bruised. — Luke iv. 18.

And in that same hour he cured many of their infirmities and plagues, and of evil spirits; and unto many that were blind he gave sight. — Luke vii. 21.

The first recorded instance of Our Lord's giving sight to the blind was at the time John the Baptist sent two disciples to ask if he was the Christ. The reply was in deeds rather than in words, and the messengers returned to tell what they had seen. "Unto many that were blind he gave sight," and thereafter followed from time to time other miracles of the same sort, of which we have fuller details. A peculiar interest attaches to these incidents from their symbolic character. Blindness has been universally regarded in all the world's great literature as a most appropriate expression for moral and spiritual obtuseness. So apparent a symbolism was sure to be made much of in the early church, and this group of miracles was among the most popular subjects as frescoes of the catacombs and as bas-relief ornaments on sarcophagi. These rudimentary representations contain no accessories, and do not appear

to refer to any specific incident. They are rather the vague general idealization of the entire class of Christ's ministrations to the blind, intended to suggest his higher ministry to the darkened spirit. The blind man is always a diminutive figure, as of a child, standing in front of Christ, who lays one hand on his head or touches his eyes with the fingers. Our Lord sometimes carries a wand, as in the Raising of Lazarus, or again a cross, as is frequently seen in sarcophagus sculpture. Usually a single spectator looks on at the miracle. Sometimes there are two blind men present, who may be the men referred to in the ninth chapter of St. Matthew's Gospel, or the blind men of Jericho.

Christ giving Sight to the Blind (bas-relief from early Christian sarcophagus)

In later art the specific incident may be identified either by some details in the representation or by the text which it accompanies. Pictures are frequent in illuminated manuscripts and in illustrated Bibles, but are not common as independent subjects, or as parts of shorter historical series. Some examples will be given under each subject as it occurs in chronological order.

VII. The Feast in the House of Simon the Pharisee

And one of the Pharisees desired him that he would eat with him. And he went into the Pharisee's house, and sat down to meat.

And, behold, a woman in the city, which was a sinner, when she knew that Jesus sat at meat in the Pharisee's house, brought an alabaster box of ointment,

And stood at his feet behind him weeping, and began to wash his feet with tears, and did wipe them with the hairs of her head, and kissed his feet, and anointed them with the ointment.

Now when the Pharisee which had bidden him saw it, he spake within himself, saying, This man, if he were a prophet, would have known who and what manner of woman this is that toucheth him: for she is a sinner.

And Jesus answering said unto him, Simon, I have somewhat to say unto thee. And he saith, Master, say on.

There was a certain creditor which had two debtors: the one owed five hundred pence, and the other fifty.

And when they had nothing to pay, he frankly forgave them both. Tell me therefore, which of them will love him most?

Simon answered and said, I suppose that he, to whom he forgave most. And he said unto him, Thou hast rightly judged.

And he turned to the woman, and said unto Simon, Seest thou this woman? I entered into thine house, thou gavest me no water for my feet: but she hath washed my feet with tears, and wiped them with the hairs of her head.

Thou gavest me no kiss: but this woman since the time I came in hath not ceased to kiss my feet.

My head with oil thou didst not anoint: but this woman hath anointed my feet with ointment.

Wherefore I say unto thee, Her sins, which are many, are forgiven; for she loved much: but to whom little is forgiven, the same loveth little.

And he said unto her, Thy sins are forgiven.

And they that sat at meat with him began to say within themselves, Who is this that forgiveth sins also?

And he said to the woman, Thy faith hath saved thee; go in peace. — Luke vii. 36–50.

One of the most romantic and poetic incidents in Our Lord's life was the anointing of his feet by a sinful woman as he sat at Simon's table. There were other occasions on which he was a guest of honor at a feast, one even in which he was similarly anointed by a loving woman, but this stands out unique, from the character of the woman and the gracious words of forgiveness spoken to her by Our Lord.

The Feast in the House of Simon has been a popular art subject, not indeed dating from an early period, but attaining high favor during the Renaissance. It must be remembered that tradition identified the woman as Mary Magdalene, who was an extremely popular saint on her own account, and who received additional attention in art as the supposed sister of Lazarus. Thus it happens that the Feast in the House of Simon occurs in connection with the life of the Magdalene, as in the Rinuccini Chapel at S. Croce, Florence, and is also frequently a companion subject of the Raising of Lazarus, as in the triptychs of Froment and Mabuse. In the schools of northern Italy it was a favorite feast subject, though never so common as the Marriage at Cana, because less suitable for a refectory.

The principal figures in the composition are Our Lord and the woman, with Simon the Pharisee, to whom are added guests and servants in numbers proportioned to the style of

THE FEAST IN THE HOUSE OF SIMON (Moretto)

the feast. The disciples are sometimes present, but more often are omitted. Ignoring the oriental custom of reclining at table, the European painters of the Renaissance were somewhat at a loss in disposing the Magdalene in her proper place at the feet of the Saviour, and at the same time making her position prominent and graceful. Mabuse solved the problem naïvely by placing the Magdalene under the table, on all fours; but the most frequent arrangement is to seat Our Lord at the end, thus allowing space for the woman beside or in front of the table. Moretto's painting is an example. Still another style of composition shows Our Lord sitting somewhat apart from the table, as in Veronese's Turin picture. The moment chosen is almost always Christ's rebuke to Simon, the face of the Saviour being turned to the Pharisee, while his hand indicates the woman at his feet.

The love of display, so characteristic of northern Italian art and culminating in Veronese's canvases, is well exhibited in Moretto's Feast in the House of Simon, in the Church of S. Maria della Pietà, Venice. The picture may be considered a precursor of Veronese's banqueting scenes for the elegance of the setting and the richness of accessories. Yet it is far simpler in composition than the elaborate pictures of Veronese, containing only such characters as tell the story vividly and directly. In a splendid marble portico a small table is laid for two, the host, at the left end, seen in profile, and Our Lord opposite him at the right. The woman lies prone upon the pavement beside Christ, one hand resting on his foot and her face pressed against his ankle. She is a beautiful and modest figure, a perfect expression of a pure and exalted devotion. From the left a servant approaches with drinking vessels, and on the right two women whisper together, one pointing to the Magdalene. The Saviour, gesturing towards the woman with his left hand, speaks his parable to Simon, his eyes searching the Pharisee's face with a gentle entreating glance. The latter is a dignified and elegant old gentleman, wearing a rich ermine cape over his velvet garment. He listens with keen and respectful attention, while a servant in the rear also bends forward, with hands on the table, absorbed in the words of the Master.

The Feast in the House of Simon was painted several times by Veronese in the grand style for which he is so famous. In

point of size the gigantic picture of the Louvre should be mentioned first, and others are in the Brera Gallery, Milan, and in the gallery at Turin. They are all splendid scenic compositions above praise for great artistic qualities. The Louvre picture, though the largest, is the simplest in composition and the least crowded with figures which confuse and conceal the real *dramatis personæ*. Two tables are laid in a vast hall, the opening between them coming in the centre of the canvas. Here at the end of the right hand table sits Christ, with the woman kneeling at his feet facing the spectator. At the end of the other table, and opposite Christ, stands Simon speaking to the Master. The guests are clustered into groups, and do not for the most part interest themselves in the central figures. In the Turin picture Christ sits at the right, seen in profile, speaking to his host, who is beside a crowded table in the centre. A group of people press about to see the woman at his feet. One woman leans over his shoulder familiarly, and others exhibit only vulgar curiosity.

Other examples from the schools of northern Italy are by Lanzani, in the Belvedere Gallery, Vienna, and by Jacopo Bassano, at Hampton Court.

From the art of the Teutonic schools we may draw a very interesting example of the Feast in the House of Simon, by Mabuse, the centre of an altar-piece in the Brussels Museum. The table runs lengthwise through the hall, and the host, richly dressed, sits at the farther end. Christ, in the middle of the left side, addresses two Pharisees, who stand in the foreground, one of them pointing to the woman under the table, who is kissing his feet.

By Lucas Cranach, in the Berlin Gallery, is another picture of the same subject. Christ is seated at the table with Simon and two guests, and behind the table are four spectators and a cup-bearer. The kneeling Magdalene is in the act of wiping Christ's feet with her hair.

Rubens has treated the theme in his usual dramatic manner in the picture of the Hermitage, St. Petersburg. Christ, sitting in profile at the right, addresses the group at the left, who stand leaning across the table with almost fierce impetuosity. The Magdalene wipes his feet with effusive sentimentality.

Another seventeenth century Fleming who treated the subject was Philippe de Champaigne, whose picture is in the

Louvre. In this the guests lie on couches surrounding the table in a semicircle, Christ opposite his host, and calling the latter's attention to the woman at his feet.

In the Uffizi Gallery, Florence, is Froment's interesting triptych, the right panel of which is devoted to the Feast in the House of Simon. Christ lays both hands on the table and looks passively at the woman, who holds his foot in her hand. A man standing at the left points scornfully at her, but the others are occupied with eating and drinking, and the principal action passes unnoticed.

There are examples by later French artists, — by Subleyras, in the Louvre and in the Dresden Gallery, by Jouvenet, in the Lyons Museum (replica in the Louvre), and by Bida and Tissot. The last two have departed widely from the traditional composition, treating the subject in the oriental style. In Bida's etching Christ sits on a low divan, a man lounging on each side of him, the woman kneeling in front, and no table to be seen. In Tissot's water-color, the woman stands behind the Saviour holding the flask of ointment over his head.

It should be pointed out that pictures of the Feast in the House of Simon are often described in catalogues and art histories in a way which indicates the confusion of this incident with other feasts, especially with the supper at Bethany when Judas received a rebuke similar to that given Simon the Pharisee. Careless writers sometimes designate the figure of Simon the Pharisee as Simon the Publican, or as Judas. The apostate disciple can always be distinguished from every other character by the bag which he carries, and there is no reason for mistaking Simon for him.

VIII. The First Group of Parables: The Sower and the Enemy sowing Tares

The same day went Jesus out of the house and sat by the sea side.

And great multitudes were gathered together unto him, so that he went into a ship, and sat; and the whole multitude stood on the shore.

And he spake many things unto them in parables, saying, Behold, a sower went forth to sow;

And when he sowed, some seeds fell by the way side, and the fowls came and devoured them up:

Some fell upon stony places, where they had not much earth: and forthwith they sprung up, because they had no deepness of earth:

And when the sun was up, they were scorched ; and because they had no root, they withered away.

And some fell among thorns ; and the thorns sprung up, and choked them :

But other fell into good ground, and brought forth fruit, some an hundredfold, some sixtyfold, some thirtyfold.

Who hath ears to hear, let him hear.

. . . . . .

Another parable put he forth unto them, saying, The kingdom of heaven is likened unto a man which sowed good seed in his field :

But while men slept, his enemy came and sowed tares among the wheat, and went his way.

But when the blade was sprung up, and brought forth fruit, then appeared the tares also. — MATT. xiii. 1–26.

The parables of Our Lord are to be classed with his other discourses in being artistically unpopular, and the same selective principles have been applied to them in the choice of subjects. A striking vein of symbolism, such as is contained in the parable of the Wise and Foolish Virgins, commended a subject to early artists, while at a later period dramatic and pictorial qualities, like those in the parable of the Prodigal Son, were the first consideration.

The Sower is one of those subjects which are rare in any era, and our list of examples is short. Except for the picture in Domenico Feti's series, at the Venice Academy, we have nothing in Italian art outside the illuminated manuscripts. Of the latter we find a typical composition among the miniatures by Liberale da Verona, in the Siena Cathedral Library. The whole story is compressed into the circle of a single letter, and is represented in an idyllic manner peculiarly appropriate to the parable. The Sower steps blithely on his way with the rhythmical motion of a dancer. In the gentle face we recognize the painter's effort to convey the idea that the Sower is Our Lord himself. He carries the seed in a basket on his left arm, and flings it, as he walks, into the furrows of a ploughed field. On either side we trace the various results of the sowing: on the right, the fowls of the air are flying up, having devoured the seed ; in front are the thorns which have choked out the rightful crop ; on the left are the stony places where the sun has scorched the new growth ; beyond stretch the fruitful green fields where the seed fell into good ground. There is an old print by Albrecht Altdorfer which interprets the narrative more fully. Our Lord stands at the right of a landscape, surrounded by his disciples, whose attention he

directs by a gesture to a sower at the left. His head is surrounded by the large odd-shaped nimbus seen in Dürer's woodcuts, while the disciples wear the smaller circular glory. The seedsman advances from the right to the left, scattering the

The Sower (Millet)

grain in horizontal rows. Above the field rise the fowls of the air, and in the road, also, they are picking up seed. At the edge of the field grow the thorns, pushing up conspicuously among some bushes.

It will be noticed that this version of the scene is not strictly in accordance with the actual circumstances, as the Evangelists

relate that the parable was delivered from a ship. A modern English artist, Edwin Long, has thus represented it, portraying the Preacher seated in a boat, holding a grain of wheat in his hand, while two wheat ears lie on his knee.

By Jacopo Bassano, in the Belvedere Gallery, Vienna, there is a pastoral scene under the title of the Sower. A group of peasants and cattle occupies the foreground, and the seedsman is seen in the rear at his task.

Any picture of seed sowing is in one sense an illustration of the text, provided only that the theme be universalized and the figure of the Sower stand out on the canvas, as in the parable, as a general type. Wherever the artist is great enough to deal thus with the universal, we do not need the specified details of the varying harvest to complete the story. Millet's Sower fulfills perfectly this condition. In the single splendid figure there is a suggestion of latent power which contains all the sequel; the imagination leaps forward to the day when the crop shall be gathered in. The process is reversed when, as in Robert's series of panels, the results only of the planting are presented, and it is the work of the imagination to run backward to the sower, whose faithfulness cast alike the fruitful and the unfruitful seed.

The Parable of the Sower is one of the subjects in the set of illustrations by Bida and Tissot.

The allied parable of the Enemy sowing Tares has been made the subject of a few modern pictures. There is one by Sir John Millais, and another in Tissot's set of illustrations. Vedder's powerful painting has brought out unsuspected significance in the theme. In the darkness of midnight the enemy, crouching stealthily near the foot of the cross, scatters among the rocks a handful of coin. Heavy leaden clouds lie in strata across a sky of dark steely blue. On the horizon a segment of the rising moon gleams with a yellow metallic lustre, like a huge coin, and glints on the falling pieces of money.

There is a fine contrast between this picture and Millet's Sower. The latter is the embodiment of the spirit of progressive and fruitful life, working its healthful way in the open light; the former is an expression of the destructive forces of evil accomplishing its insidious work under cover of darkness. The Sower as a presentation of the orderly working of God's natural laws is fitly treated with simple realism; the other

The Enemy sowing Tares (Vedder)

subject, dealing on the contrary with the violation of the laws of life, is appropriately set forth with some suggestion of the weird and symbolic.

IX. Christ Stilling the Tempest

And the same day, when the even was come, he saith unto them, Let us pass over unto the other side.

And when they had sent away the multitude, they took him even as he was in the ship. And there were also with him other little ships.

And there arose a great storm of wind, and the waves beat into the ship, so that it was now full.

And he was in the hinder part of the ship, asleep on a pillow: and they awake him, and say unto him, Master, carest thou not that we perish?

And he arose, and rebuked the wind, and said unto the sea, Peace, be still. And the wind ceased, and there was a great calm.

And he said unto them, Why are ye so fearful? how is it that ye have no faith?

And they feared exceedingly, and said one to another, What manner of man is this, that even the wind and the sea obey him? — Mark iv. 35–41.

In two ways Our Lord's power over the sea was made manifest to his disciples, — by calming the waves in a great storm, and by walking across the water from the shore to the ship. Neither incident has seemed specially attractive to the artist, the first rather less than the second.

The earliest example I have been able to find of Christ stilling the Tempest is among the series of miracles in the frescoes of the Church of St. George, Oberzell. Here we have one of those curious dual compositions of primitive art. In one end of the ship sits the Saviour leaning back asleep, at the other end he stands rebuking the wind. As the waters of the Jordan were represented in an early time by the figure of the river god, so here the storm winds are represented as evil spirits, whose horned heads peep from the clouds. To these beings Our Lord addresses his rebuke, raising his hand in the formal gesture of benediction. For other examples of the same subject as early as this, we must refer to the illuminated manuscripts in which it found a place, as in the Gospel Books of Munich, Gotha, and Trier.

In the Dresden Gallery is a picture by some imitator of Rubens, showing a sailboat on a wild sea. Christ sleeps in the stern, and a disciple tries to awaken him, while the others manage the craft.

A similar *motif* is represented in a picture by Rembrandt, described in Smith's "Catalogue raisonné." Christ has just been awakened by the touch of one of the disciples upon his shoulder, and looks calmly up as others press around imploring him to come to their aid.

Among the series of illustrations by Bida and Tissot, Christ stilling the Tempest is one of the subjects. In Bida's etching, we have a view of the lake, with the storm raging, while Christ sleeps calmly in the tempest-tossed boat. Tissot covers the story more completely, giving us two scenes. In the first, two men call to the Master as he sleeps on his cushion. In the second, he steps forth, and with a fine gesture of the right arm, palm down, he speaks the words which work the miracle. The disciples cluster about the mast, looking on with amazement that "even the wind and the sea obey him."

X. The Demoniacs of Gadara Healed

And when he was come to the other side into the country of the Gergesenes [or Gadarenes], there met him two possessed with devils, coming out of the tombs, exceeding fierce, so that no man might pass by that way.

And, behold, they cried out, saying, What have we to do with thee, Jesus, thou Son of God? art thou come hither to torment us before the time?

And there was a good way off from them an herd of many swine feeding.

So the devils besought him, saying, If thou cast us out, suffer us to go away into the herd of swine.

And he said unto them, Go. And when they were come out, they went into the herd of swine: and, behold, the whole herd of swine ran violently down a steep place into the sea, and perished in the waters. — Matt. viii. 28–32.

As has already been seen (p. 113), the miracles of healing demoniacs do not furnish suitable material for popular art subjects. Among them all, the incident in the country of the Gadarenes contains perhaps the most dramatic and picturesque details. The subject is always to be distinguished either by the tombs, which the unfortunate men inhabited, or the swine, into which the dispossessed spirits entered. There are two curious early representations which refer clearly to this narrative. One is an ancient bas-relief, an engraving of which appears in Garrucci's "Storia della Arte Cristiana." A line of four figures extends across the composition, two apostles following Christ, opposite to whom stands the demoniac, naked to the waist. A tomb at the right identifies the country of Gadara.

Again, among the mosaics of S. Apollinare Nuovo, Ravenna, the subject is given with considerable spirit. Our Lord, followed by a spectator, stands before the door of a cave where the demoniac kneels in appeal. At the right, three swine are swimming off in the water.

A modern painting of the subject is by Domenico Morelli. The setting is a stretch of desert with a rocky cliff extending along the left side in which tombs are hewn out roughly. Christ advances towards the front of the picture, and across his path lie two half-naked demoniacs, reaching out their arms to him. One grovels beside him on the ground, pressing his face against the hem of his garment.

In illustrated Bibles the subject naturally finds a place as in Tissot's series.

XI. Christ Raising the Daughter of Jairus

And, behold, there cometh one of the rulers of the synagogue, Jairus by name; and when he saw him, he fell at his feet,

And besought him greatly, saying, My little daughter lieth at the point of death: I pray thee, come and lay thy hands on her, that she may be healed; and she shall live.

And Jesus went with him; and much people followed him, and thronged him.

. . . . . .

While he yet spake, there came from the ruler of the synagogue's house certain which said, Thy daughter is dead: why troublest thou the Master any further?

As soon as Jesus heard the word that was spoken, he saith unto the ruler of the synagogue, Be not afraid, only believe.

And he suffered no man to follow him, save Peter, and James, and John the brother of James.

And he cometh to the house of the ruler of the synagogue, and seeth the tumult, and them that wept and wailed greatly.

And when he was come in, he saith unto them, Why make ye this ado, and weep? the damsel is not dead, but sleepeth.

And they laughed him to scorn. But when he had put them all out, he taketh the father and the mother of the damsel, and them that were with him, and entereth in where the damsel was lying.

And he took the damsel by the hand, and said unto her, Talitha cumi; which is, being interpreted, Damsel, I say unto thee, arise.

And straightway the damsel arose, and walked; for she was of the age of twelve years. And they were astonished with a great astonishment.

And he charged them straitly that no man should know it; and commanded that something should be given her to eat. — Mark v. 22–24 and 35–43.

Compared with the Raising of the Widow's Son at Nain, the

Christ raising the Daughter of Jairus (Doré)

Raising of Jairus's Daughter is somewhat more popular in art, doubtless because the story itself is told in greater detail by the Evangelist. We even find some examples of its treatment in early sculpture (see p. 150), but such cases are rare. The subject appears beside the correlated miracles in the mosaics of the Monreale Cathedral, in the series of the Church of St. George, Oberzell, and forms one of the best works in the series at Sacro Monte, Varallo.

By G. Muziano there is a fine picture of the subject, known chiefly through an engraving by Beatrizet.

By Eeckhout, in the Berlin Gallery, is a picture considered one of his best works, and treated after the manner of Rembrandt, whose name has sometimes been erroneously attached to it. The bed extends diagonally through the middle of the chamber, the girl lying thereon lifeless. Our Lord stands at the bedside with the father, while two disciples comfort the weeping mother in the rear. At the foot of the bed stands the third disciple, looking on. The Saviour is of the simple peasant type so familiar in Rembrandt's pictures, and recalls instantly the Emmaus Christ of the Louvre, in the almost pathetic gentleness of expression. He bends over the bed, laying his hand lightly on the girl's, not with the constraining power of force, but with the vivifying touch of love.

Nearly all the painters of sacred subjects in our own century have included the Raising of Jairus's Daughter among their works, as Overbeck, Richter, J. E. Steinle, Bida, Hofmann, Doré, and Tissot. All these have been guided strictly by the Evangelist in the general arrangement of the composition. Seven persons usually make up the scene, — Our Lord and the child, Jairus and his wife, grouped at the bed, while the three disciples, Peter, James, and John, stand a little apart as witnesses. The attention fixes of course upon the great physician and the little maid. As in the Gospel story, he takes her by the hand while she rises to a sitting posture with eyes still closed. Our Lord is usually standing, sometimes in the foreground, or again on the farther side of the bed, but in either case in the centre of the composition. In Overbeck's picture he kneels on one knee the better to reach the low level of the bed. He has in the best pictures the tender expression of a lover of children. The miracle-working gesture is variously interpreted; Richter gives Christ the theatrical pose of an orator; others repeat the traditional gesture of raising the right hand. Doré and Tissot show the Master more in the character of a physician, placing his hand on her forehead. The father and mother are usually both kneeling, though Bida assigns the mother the more active task of supporting her daughter.

In some pictures the arrangement indicates that the girl has been some time dead. Albert Keller, who has never been satisfied with imitation, has represented her on a stone sarco-

phagus, at the head of which stands Christ, gently raising her to a sitting posture. She has the dazed half-sleeping expression often seen on the face of the awakening Lazarus.

By J. de Vriendt the subject is treated in a strikingly oriental style. The girl's body is laid upon a rug, her hair crowned with a garland of roses, and a jar of incense burning beside her. The mother lies prone upon the rug, her face pressed upon her child's body, and a circle of mourners sit crouched in the rear, weeping to the accompaniment of a pipe upon which a youth is playing. Jairus has just brought Our Lord into the apartment and speaks to him as he points to his dead daughter. The Saviour listens gravely and attentively, making as yet no sign of what he will do.

A similar *motif* is used in the picture by Domenico Morelli, Christ having just entered the atrium, where the girl is laid out for dead, with the women mourners crouching around her.

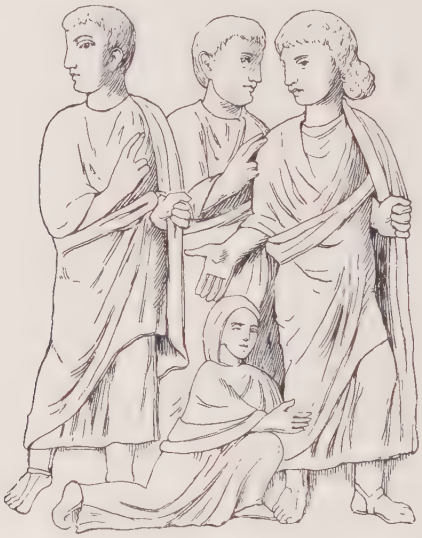
XII. Christ Healing the Woman who touched the Hem of his Garment

And a certain woman, which had an issue of blood twelve years,
And had suffered many things of many physicians, and had spent all that she had, and was nothing bettered, but rather grew worse,
When she had heard of Jesus, came in the press behind, and touched his garment.
For she said, If I may touch but his clothes, I shall be whole.
And straightway the fountain of her blood was dried up; and she felt in her body that she was healed of that plague.
And Jesus, immediately knowing in himself that virtue had gone out of him, turned him about in the press, and said, Who touched my clothes?
And his disciples said unto him, Thou seest the multitude thronging thee, and sayest thou, Who touched me?
And he looked round about to see her that had done this thing.
But the woman fearing and trembling, knowing what was done in her, came and fell down before him, and told him all the truth.
And he said unto her, Daughter, thy faith hath made thee whole; go in peace, and be whole of thy plague. — Mark v. 25–34.

On the way to the house of Jairus, accompanied by throngs of people, Our Lord's progress is interrupted by the miracle of healing a woman who touched his garment. The simple faith of the woman has made her one of the typical characters of the New Testament, and at the same time a familiar figure in early Christian art. She perhaps comes next to the paralytic

and blind man as a representative case of the miracle of healing. Examples are in various forms of bas-reliefs, on sarcophagi, and on bronze and ivory tablets;[1] in the mosaics of S. Apollinare, Ravenna, and in illuminated manuscripts.

The moment is fitly selected, not as that of touching Christ's garment, while he passes on his way without noticing her, but



Woman kneeling at Christ's Feet (bas-relief from early Christian sarcophagus)

that later scene of her confession when she falls on her knees at his feet to receive the gracious words confirming the cure, "Daughter, be whole of thy plague." In some early representations the scene is placed by the bedside of the daughter of Jairus, the woman kneeling at the feet of Christ as he is in the act of recalling the maid to life. I have seen two bas-relief compositions of this kind. Usually, however, we have simply the group of Christ and the woman, with two disciples as spectators.

[1] Some of these early representations are the subject of dispute, being diversely interpreted as the woman touching the hem of Christ's garment and as the woman taken in adultery.

Christ healing the Woman who touched the Hem of his Garment
(Veronese)

There is no way to account for the fact that in Renaissance art the incident ceased to be of interest. It certainly seems to contain artistic possibilities, but they have been almost

totally neglected. We have a single notable picture in Veronese's Christ before the House of Jairus, in the Belvedere Gallery, Vienna. Christ stands at the top of a flight of steps, on one of which kneels the woman, young and beautiful, and richly dressed. She is supported by a woman on her left side, and seems to be making a request rather than a confession. Our Lord bends inquiringly towards her with a look of gentle compassion. The picture is in Veronese's best vein for its artistic conception and elevated sentiment.

The modern illustrations by Bida and Tissot seem to me unsatisfactory for so beautiful a theme. As Christ hurries along the street with his disciples, the woman comes up on her knees behind him to touch his garment. This is certainly not the true reading of the text. When the woman fell on her knees she was no longer touching his robe, but, healed of her infirmity, was making a trembling explanation of her conduct.

XIII. Christ Healing Two Blind Men in Capernaum

And when Jesus departed thence, two blind men followed him, crying, and saying, Thou son of David, have mercy on us.

And when he was come into the house, the blind men came to him: and Jesus saith unto them, Believe ye that I am able to do this? They said unto him, Yea, Lord.

Then touched he their eyes, saying, According to your faith be it unto you.

And their eyes were opened; and Jesus straitly charged them, saying, See that no man know it.

But they, when they were departed, spread abroad his fame in all that country. — Matt. ix. 27–31.

On an ancient carved ivory book cover, in the Milan Cathedral, is a representation of Christ healing two blind men, which quite plainly refers to the incident recorded in the ninth chapter of St. Matthew. Christ approaching a house with a disciple is met by the two men, each carrying a staff and stretching out an appealing hand. The miracle is wrought by the gesture of benediction.

Bida and Tissot illustrate the subject in the course of their series. In Bida's etching, Christ is just entering the house, and turns on the steps to speak to the men who approach, asking them gravely if they believe he can grant their request.

XIV. Christ Walking on the Water

And straightway Jesus constrained his disciples to get into a ship, and to go before him unto the other side, while he sent the multitudes away.

And when he had sent the multitudes away, he went up into a mountain apart to pray: and when the evening was come, he was there alone.

But the ship was now in the midst of the sea, tossed with waves: for the wind was contrary.

And in the fourth watch of the night Jesus went unto them, walking on the sea.

And when the disciples saw him walking on the sea, they were troubled, saying, It is a spirit; and they cried out for fear.

But straightway Jesus spake unto them, saying, Be of good cheer; it is I; be not afraid.

And Peter answered him and said, Lord, if it be thou, bid me come unto thee on the water.

And he said, Come. And when Peter was come down out of the ship, he walked on the water, to go to Jesus.

But when he saw the wind boisterous, he was afraid; and beginning to sink, he cried, saying, Lord, save me.

And immediately Jesus stretched forth his hand, and caught him, and said unto him, O thou of little faith, wherefore didst thou doubt?

And when they were come into the ship, the wind ceased.

Then they that were in the ship came and worshipped him, saying, Of a truth thou art the Son of God. — Matt. xiv. 22–33.

The incident related in the fourteenth chapter of St. Matthew, verses 22–33, is variously referred to as Our Lord's miracle of Walking on the Water, or the Rescue of Peter, being an appropriate subject, both historically and artistically, in treating either the life of Christ or the life of the apostle. Furthermore, an early theology having appropriated the ship as a symbol of the church, the subject was often handled in an ideal manner, and then received the title of the Navicella. This is, properly speaking, the title of Giotto's well-known mosaic over the portal of St. Peter's, Rome. The general features of the composition are copied on the ceiling of the Spanish chapel at S. Maria Novella, Florence, among the frescoes supposed to be the work of one Antonio Veneziano. The ship occupies almost the entire width of the triangular space of the vaulting, set against a foreground of billowy waves, while in the sky above are three wind gods blowing on long trumpets. In Giotto's mosaic there are in addition four of the church fathers seen in half-length. In the lower right corner of the triangle is the group of Our Lord and Peter, and in the corresponding space on the other side a fisherman kneels

on a bank, holding a rod. In the ship a group of disciples is gathered at the bow, watching with gestures of fear and amazement the rescue of their companion. One is crouching at the side with his hands over his face in an attitude of shuddering horror. At the other end they are occupied with the manage-

Christ and Peter on the Water (attributed to Antonio Veneziano)

ment of the boat, the steersman seated in the stern, and others pulling the ropes of the sail.

The chief difference between the composition of Veneziano and that of Giotto is in the attitude of the Saviour. In Giotto's mosaic he stands upright in a majestic attitude, his outstretched arm being all that is needed to save Peter. In the other picture his help is more active and solicitous as he bends over towards the sinking apostle.

Ghiberti's bas-relief, on the Florence Baptistery gate, treats the subject from the standpoint of the life of Christ, and the figures of Our Lord and Peter have more relative importance in the composition, standing at the right of the foreground, just beside the ship. We notice at once the omission of the fisherman on the bank, which was a curiously incongruous feature "in the midst of the sea." We find it again, however, in an early Venetian picture in the Berlin Gallery, and infer that it had some traditional symbolic meaning.

Two quaint pictures by Schaeufelein, one in the Uffizi Gallery, Florence, and another in the Munich Gallery, make the apostle the most prominent figure in the incident. It is a strangely distorted version of the text, showing a fishing scene near the shore of the lake. In the rear is the ship, with men hauling in a net. Our Lord stands on a bank at the right, while Peter flounders in the shallow water at the distance of a few feet. The apostle, heavily attired in long flowing robes, makes an inglorious figure as he appeals for help. Christ replies by a gesture of rebuke, while he reaches him one hand for help.

Some seventeenth century pictures may be mentioned: by Rubens, in the predella of the Mechlin altar-piece; by an unknown Fleming in the Dresden Gallery; and by the Italian painter Lanfranco. In this last work it is interesting to notice that the wind gods of the primitive composition have developed into a group of cherubs. Both Bida and Tissot include the subject in their sets of Gospel illustrations, and it is also among the New Testament subjects treated by the living (1897) Italian painter, Domenico Morelli.

XV. Christ Feeding the Five Thousand

When Jesus then lifted up his eyes, and saw a great company come unto him, he saith unto Philip, Whence shall we buy bread, that these may eat?

And this he said to prove him: for he himself knew what he would do.

Philip answered him, Two hundred pennyworth of bread is not sufficient for them, that every one of them may take a little.

One of his disciples, Andrew, Simon Peter's brother, saith unto him,

There is a lad here, which hath five barley loaves, and two small fishes: but what are they among so many?

And Jesus said, Make the men sit down. Now there was much grass in the place. So the men sat down, in number about five thousand.

And Jesus took the loaves; and when he had given thanks, he distributed

to the disciples, and the disciples to them that were set down; and likewise of the fishes as much as they would.

When they were filled, he said unto his disciples, Gather up the fragments that remain, that nothing be lost.

Therefore they gathered them together, and filled twelve baskets with the fragments of the five barley loaves, which remained over and above unto them that had eaten.

Then those men, when they had seen the miracle that Jesus did, said, This is of a truth that prophet that should come into the world. — JOHN vi. 5–14.

As the wine created for the wedding guests at Cana has been regarded as typical of the wine of the Eucharist, so, likewise, the bread miraculously provided for the hungering multitudes stands symbolically for the bread of the sacrament. The two miracles are inseparably bound together in character and meaning. We have already seen how popular was the first in early art on account of its symbolism, and are prepared to find the second equally well represented in early monuments. In this we are not disappointed, and turning the pages of Garrucci's volumes of engravings,[1] we soon identify the subject in many places, — among the frescoes of the catacombs, in various forms of sculpture, and in mosaics. Two general styles of composition may be distinguished. In the simpler form Christ stands alone with a row of baskets before him or beside him, to one of which he points a wand. A larger group is made when he is supported on either side by a disciple, and stretches out both arms horizontally to bless the bread and fish which they hold in their hands. The number of baskets may be five or seven, referring respectively to the first and second occasion of the multiplication of loaves. Sometimes, but rarely in comparison, the indefinite numbers three or six are used without any attempt at historical accuracy, the object being purely religious symbolism.

To refer now to a single example, for the sake of definiteness, we may take the fresco in S. Callisto as typical. Our Lord is here a beardless youth in classic drapery, extending his wand horizontally over the loaves. The baskets are similar in style to the ordinary waste-paper basket used in business offices, and three stand at his right, two at the left.

Any attempt at a historical method of treatment is extremely rare in early art. I have seen such an instance once only, and this was in one of the panels on the bishop's chair

[1] Garrucci, *Storia della Arte Cristiana*, Prato, 1879.

of St. Maximian, Ravenna. Following immediately after the ideal group of Christ blessing the bread and fish, it represents the distribution of the loaves. Three figures sit in a row in the foreground, each holding a loaf in one hand and extending the other in the formal gesture of surprise. In the rear, two others ask for a portion, and two disciples with baskets attend to their needs. The next examples of the historical

The Multiplication of Loaves (wall painting in the Cemetery of SS. Marcellino e Pietro)

treatment are in the illuminated manuscripts of which the Gospel Books of Munich, Gotha, and Trier furnish specimens.

In Renaissance art, the Multiplication of Loaves was much less frequent than the companion subject, the Marriage at Cana. It was a time when popular taste ran more to elaborate interiors than to beautiful landscapes. Moreover, there were great technical difficulties in representing so vast a crowd. Nevertheless we find a few painters capable of appreciating the rich suggestiveness of the subject. One of these was Giotto, who took it as the Christly prototype of the Franciscan practice of almsgiving. His composition was a fresco in the convent of S. Chiara, Naples, but it has suffered so much from the

ravages of time that we must depend upon older writers for an account of its features. The Saviour sits on an elevation, blessing the baskets of loaves which are at his feet. His disciples are grouped about him on each side, busying themselves in one way and another in the distribution of the loaves and fishes. St. Peter is the most active, and is giving bread to a circle of men, women, and children in front of him. In the foreground kneel St. Francis on one side and St. Clara on the other. The method of treatment being here devotional and ideal, rather than historic, the incident cannot be distinguished as the first or second miracle of feeding the multitude, but may equally well mean either.

In 1503, the Sienese painter Bazzi, then at the beginning of his career, was called to decorate the refectory walls of the Convent of S. Anna, Pienza. Here he represented the Feeding of the Five Thousand in three large panels, the most important, of course, containing the group of Our Lord with his disciples, while the other two are filled with the miscellaneous company waiting for the bread. Among them all there are but few interesting figures, and there is little or no dramatic sense shown in their action or grouping. A single group stands forth as possessing a striking interest and beauty, and this is happily Our Lord himself and the lad with five barley loaves. The child has apparently come running up in haste, and holds up his offering with innocent delight. The Saviour greets him with a gentle smile of approval, raising his hand to bless the bread. His face is singularly refined and gentle, without weakness, and the entire figure is full of dignity. The exceptional qualities of this single figure have been recognized by the Arundel Society, which has published a reproduction in colors.

Another set of convent frescoes depicting the Miracle of the Loaves and Fishes is by Gerino da Pistoja, a pupil of Perugino, in S. Lucchese (now suppressed), near Poggibonsi.

In Tintoretto's frescoes at S. Rocco, Venice, the Multiplication of Loaves is one of the subjects treated, substituted, perhaps, for the Marriage at Cana, which does not appear. Here, unfortunately, time has wrought such destruction that we can scarcely measure the original value of the work, and have no data from which to judge whether the first or second miracle is referred to. The setting is a fine landscape on the slope of

a woody hill, with the people lying on the grass in the foreground.

Among works of a century later, the picture by L. Caracci is not one of his best productions. By Pedro Orrente, a Spanish painter of the school of Toledo, there is a picture in the

Christ blessing the Loaves (Sodoma)

Hermitage Gallery, St. Petersburg. Christ is seated in the middle of a landscape, surrounded by his disciples. The crowd fill in both foreground and background of the composition, and from the right a young fisherman approaches, bearing a dish of fishes.

By Murillo, in the Caridad (or Charity Hospital), Seville, the Miracle of Feeding Five Thousand was very appropriately chosen as the twin subject of Moses striking the Rock. An extensive landscape forms the setting, with uplands where the

multitudes are gathered. In the foreground are two independent groups, — Our Lord and his disciples at one side, and some spectators on the other. The Master is seated, holding a loaf in one hand and raising the other in benediction. A disciple is in the act of placing the whole collection of loaves in his lap. Another apostle, presumably Andrew, is talking with a lad at one side, and taking the basket of fish which the latter proffers. The picture, though not one of the artist's masterpieces, has many interesting features. The original sketch is in a private collection in England, and a replica is owned in Paris.

The subject of Feeding the Five Thousand is included among Bida's etchings as an illustration of the passage in St. Luke ix. 16.

VII. FROM THE THIRD PASSOVER TO THE ENTRY INTO JERUSALEM

I. Christ and the Canaanite (or Syro-Phœnician) Woman

And, behold, a woman of Canaan came out of the same coasts, and cried unto him, saying, Have mercy on me, O Lord, thou son of David; my daughter is grievously vexed with a devil.

But he answered her not a word. And his disciples came and besought him, saying, Send her away; for she crieth after us.

But he answered and said, I am not sent but unto the lost sheep of the house of Israel.

Then came she and worshipped him, saying, Lord, help me.

But he answered and said, It is not meet to take the children's bread, and to cast it to dogs.

And she said, Truth, Lord: yet the dogs eat of the crumbs which fall from their masters' table.

Then Jesus answered and said unto her, O woman, great is thy faith: be it unto thee even as thou wilt. And her daughter was made whole from that very hour. — Matt. xv. 22–28.

The prayer of the Canaanite woman for her daughter, like that of the centurion for his servant, is one of the most remarkable exhibitions of humility and faith which occurred in Our Lord's ministry. We can only wonder that art has been so blind to the picturesque suggestiveness of the story. Together with the woman who touched the hem of Christ's garment, the Greek woman of Canaan was relegated to artistic oblivion at a time when the Samaritan woman and the woman taken in adultery received a most flattering attention. One can scarcely repress the suspicion that a more romantic interest attaches to the repentant sinner than to those good women whose simple virtues commended them to the master's approval.

The appeal of the Canaanite woman occurs in its proper place, as an illustration in the illuminated manuscripts of mediævalism, as in the Gospel Books of Gotha and Trier. It is also among the mosaics of the Monreale Cathedral, treated

Christ and the Canaanite Woman (Palma)

in two compositions. In the first, the mother appeals to the Saviour; in the second, the daughter, lying on her bed, is suddenly freed from the devil, which flies up out of her mouth. After these mediæval examples the subject is wellnigh forgotten until the time of modern illustrated Bibles, where it again appears in due course.

A few rare pictures of the intervening period may be mentioned.

By Palma Vecchio, in the Venice Academy, is a beautiful painting representing the incident with an artist's keen enjoyment of a dramatic situation. Christ, in the middle, leans forward with tender eagerness to bless the woman. Kneeling with clasped hands, she looks up into his face with almost painful intensity. Behind her is the daughter, introduced into the scene by artistic license, as St. Mark expressly relates that she remained at home, where the mother found her later restored to health. In the picture she has the strained expression of the mentally deranged, lifting her face to the Master with the same look of longing which her mother has. The face of Christ is of the fine Venetian type, which Titian afterwards perfected, at once wise and loving, gentle and strong. The tone of the picture is quiet, the color subdued, and the unity of composition particularly fine.

There are pictures of the subject by both Lodovico and

Annibale Caracci, — the former in the Brera, at Milan, — but I have not seen either, and can find no descriptions of them.

By Drouais, in the Louvre, Paris, is a fine picture representing the moment when one of the disciples appeals to Christ to send the woman away. Our Lord stands in the centre, looking down thoughtfully. A group of disciples is near him; Peter, foremost, pointing to a beautiful woman, who kneels at a little distance, lifting her clasped hands appealingly.

The Canaanite woman pleading for her daughter is included among the Gospel illustrations by Bida and Tissot. In Bida's etching the woman comes to her door as Christ is passing by with his disciples. In Tissot's water-color the daughter accompanies her mother, as in Palma's painting.

II. Christ Feeding the Four Thousand

In those days the multitude being very great, and having nothing to eat, Jesus called his disciples unto him, and saith unto them,

I have compassion on the multitude, because they have now been with me three days, and have nothing to eat:

And if I send them away fasting to their own houses, they will faint by the way: for divers of them came from far.

And his disciples answered him, From whence can a man satisfy these men with bread here in the wilderness?

And he asked them, How many loaves have ye? And they said, Seven.

And he commanded the people to sit down on the ground: and he took the seven loaves, and gave thanks, and brake, and gave to his disciples to set before them; and they did set them before the people.

And they had a few small fishes: and he blessed, and commanded to set them also before them.

So they did eat, and were filled: and they took up of the broken meat that was left seven baskets.

And they that had eaten were about four thousand: and he sent them away. — Mark viii. 1-9.

On the second occasion of miraculously feeding the multitude, the original number of loaves was seven, instead of five, as in the previous miracle. We are therefore to understand that representations containing seven baskets refer specifically to feeding the four thousand. Many such are among the frescoes of the catacombs, as in the cubiculum of S. Cecilia and the Cemetery of SS. Trasone e Saturnino. They are exactly similar in style to those already described (p. 156), though the grouping of the larger number of baskets is variously arranged.

Sometimes they are in two rows, at the right of Christ; sometimes in two groups, of four and three, or five and two.

When the subject passes into the later historical method of treatment, it is difficult to distinguish it from the Miracle of Feeding Five Thousand. It is less popular than the latter, because it contains no suggestive incident similar to Andrew's discovery of the lad with the loaves and fishes. The only sure means of identification is its association with the text.

The Multiplication of Loaves (bas-relief from early Christian sarcophagus)

In a missal illuminated by Liberale da Verona (Siena Cathedral Library), the initial for the service on the sixth Sunday after Pentecost contains a miniature intended to illustrate the lesson for the day in the eighth chapter of St. Mark. The tiny picture is full of figures, crowding about Our Lord, who is seen in profile, standing apart at the extreme left, blessing the basket of bread at his feet. Two men kneel in front of him, and the others, closing in the circle, express in their faces various emotions of fear and surprise. A man in the rear bends over a basket.

III. Christ Healing the Blind Man of Bethsaida

And he cometh to Bethsaida; and they bring a blind man unto him, and besought him to touch him.

And he took the blind man by the hand, and led him out of the town: and when he had spit on his eyes, and put his hands upon him, he asked him if he saw ought.

And he looked up, and said, I see men as trees, walking.

After that he put his hands again upon his eyes, and made him look up: and he was restored, and saw every man clearly. — Mark viii. 22–25.

The Healing of the Blind Man of Bethsaida is the subject of one panel of the Rossetti memorial window in the church at Birchington, England, where the painter-poet is buried. The composition is nearly filled by the two figures, Christ standing at the left, on a little higher level than the blind man, towards whose eyes he reaches his hand. The blind man is a beardless youth, carrying a staff in one hand, and lifting his face pathetically to the Saviour's. In the background is seen the gate of the city, where two spectators stand, lifting their hands in wonder at the miracle. Above is the reference to St. Mark viii. 22, 23, and below, the legend, The Light shineth in Darkness.

The window was designed by Shields, and erected by Rossetti's mother.

IV. The Transfiguration

And it came to pass about an eight days after these sayings, he took Peter and John and James, and went up into a mountain to pray.

And as he prayed, the fashion of his countenance was altered, and his raiment was white and glistering.

And, behold, there talked with him two men, which were Moses and Elias:

Who appeared in glory, and spake of his decease which he should accomplish at Jerusalem.

But Peter and they that were with him were heavy with sleep: and when they were awake, they saw his glory, and the two men that stood with him.

And it came to pass, as they departed from him, Peter said unto Jesus, Master, it is good for us to be here: and let us make three tabernacles; one for thee, and one for Moses, and one for Elias: not knowing what he said.

While he thus spake, there came a cloud, and overshadowed them: and they feared as they entered into the cloud.

And there came a voice out of the cloud, saying, This is my beloved Son: hear him. — Luke ix. 28-35.

And suddenly, when they had looked round about, they saw no man any more, save Jesus only with themselves.

And as they came down from the mountain, he charged them that they should tell no man what things they had seen, till the Son of man were risen from the dead.

And they kept that saying with themselves, questioning one with another what the rising from the dead should mean. — Mark ix. 8-10.

The Transfiguration of Our Lord stands entirely apart from every other event during his ministry as a single extraordinary manifestation of his divine glory. Hitherto his life had been poured out for others in active deeds of mercy and in continuous preaching, and it seemed no part of his purpose to

reveal his own glory. It was while he prayed, and when his three companions were sleeping heavily, that suddenly, as if in spite of himself, the divine burst a moment the limitations of the human flesh and shone forth with dazzling effulgence. Discovered by his disciples in his transfigured beauty, he enjoined secrecy upon them until he should rise from the dead. This charge closely connects in religious significance the Transfiguration with the Resurrection, the former as a promise and prophecy of the latter.

As a subject of art, the Transfiguration has assumed two typical forms of composition. In the more literal, Christ stands on an eminence, between Moses and Elias; in the more ideal, the three figures are raised above the surface of the earth, Christ being surrounded by a mandorla, or oval glory. The latter form may have been suggested by the Evangelist's statement that the prophets "appeared in glory," but in any case it is a very appropriate artistic expression for a supernatural change in the appearance of Jesus.

The gesture of the transfigured Christ is variously interpreted, — sometimes as one of blessing, sometimes as one of prayer, most often, perhaps, as an outreaching to the heavenly Father, with both hands raised. The prophets are in an attitude of adoration, kneeling or standing, each a dignified old man. The three disciples are always on a lower level, seated or lying on the ground, and apparently just starting from a sleep. Their attitudes and gestures of surprise, fear, and adoration, are similar to those of the shepherds in the Annunciation to the Shepherds, or of the guards in the later types of the Resurrection.

The history of the Transfiguration as an art subject dates presumably from the mosaics, as I find no evidence of its appearance in earlier monuments, such as bas-reliefs of any kind, or frescoes in the catacombs. Two examples in mosaics are the well-known symbolic representation in S. Apollinare in Classe, Ravenna, and the decoration in the vault of St. Catharine's Monastery, Mt. Sinai.

Following these next in chronological order come the miniatures of illuminated manuscripts; as in the Evangelarium at Aix-la-Chapelle, the Gospel Book of Munich, and the miniatures of Girolamo da Cremona at Siena.

In historical series illustrating the complete life of Christ,

THE TRANSFIGURATION (RAPHAEL)

there has been no unanimity as to the importance of the Transfiguration, owing, it seems to me, to ignorance of the theological relations of the event, and also, perhaps, to the similarity between the subject, artistically regarded, and the more important incidents of the Resurrection and Ascension. Giotto's series at Padua, usually regarded as a typical selection, does not include it, nor is it in the Cologne school panel of the Berlin Gallery; while, on the other hand, Barna, Gaddi, Ghiberti, and Fra Angelico, all introduce it into their series.

Ghiberti's treatment is along the more literal lines, Christ and the prophets standing on a level; while Gaddi's is of the other type, showing the Christ in mid-air in a mandorla, with Moses and Elias kneeling on the earth. Fra Angelico's in the Florence Academy series is of the former type, but in one of the frescoes of San Marco the monk-painter rises to an unusual originality. Christ stands on a rocky eminence with his arms extended horizontally, to represent the Crucifixion, of which he was talking to Moses and Elias. The prophets appear as visions, their heads alone being seen on the outer edges of the mandorla. The three disciples are grouped below in the usual manner.

In the later Renaissance the Transfiguration never became a very frequent subject. There are a few interesting examples from the Venetian school.

By Lorenzo Lotto there is an early work, profusely gilded, in the Muncipio at Recanati.

By Bellini there is an early work (attributed to Mantegna) in the Correr Museum, Venice.

By Pennachi, in the Venice Academy, is a lunette showing only the three figures of the Christ with the prophets.

By Titian there is a very interesting picture of the Transfiguration, painted at the age of eighty-nine. Christ is just rising from the earth, which he touches with his right foot as with outstretched arms he looks to heaven. The prophets are on either side, and the three awestruck apostles watch him from the foreground. The picture is in the Church of S. Salvatore, Venice, and Titian's brother, Francesco Vecelli, painted the same subject on the organ shutters of the same church, as a companion piece to the Resurrection.

By Tintoretto there is a picture of the Transfiguration in the Church of S. Afra, Brescia.

By Savoldo there are two pictures, one in the Uffizi Gallery, Florence, and another in the Ambrosiana, Milan. The painting of the Uffizi is noted for fine color. The arrangement is simple and without originality. The Christ is a rather commonplace figure, standing on an eminence between the two prophets and raising both arms to heaven. Moses and Elias, on a somewhat lower level, adore him, and the three disciples below fall backwards in fear, their faces illumined by the light from the Saviour's glory.

The Transfiguration was twice painted by Perugino, the first time in 1500, among the frescoes of the Cambio at Perugia, and the second, in 1522, as an altar-piece, now in the Perugia Gallery. The latter work is not notable, but the former is judged by some the painter's best inspiration. It occupies, with the Nativity, the wall opposite the entrance in the great Hall of Exchange, the two representing together the divine and the human united in the person of Christ. Lifted above the earth and the things of earth, the Saviour, gentle and benign, is seen standing on a small cloud, surrounded by the mandorla. The prophets kneel each on a cloud on either side, while the disciples, looking up from the earth, express emotions far finer than common fear and amazement, — rather a solemn awe and ecstasy in the beautiful vision.

Perugino's picture carried to full perfection the style made sacred by preceding generations of painters. It would seem that nothing better was possible within these limits, but when the same compositional elements had been fused in Raphael's glowing imagination they were wrought out in an essentially new form. There is here nothing artificial or mechanical in the elevation of Christ above the earth; it is rather the inevitable buoyancy of a human body, suddenly freed from the restraint of natural law, rising in the spirit of prayer towards the Father of spirits. The poise is a fine example of Raphael's unfailing power to hold to the golden mean between a heavy mechanical attitude and a fantastic and exaggerated agility. He is less successful in the figures of the prophets, whose positions are somewhat incongruous with their dignity.

The dazzling glory of the vision is indicated, not by any mechanical mandorla, but by an emanation of golden light, the effect of which is vividly manifested in the group of disciples below, blinded by the radiance. The face of the Saviour is

lifted heavenward with an expression of holy rapture, as if looking into the heaven of heavens. The lower half of the picture is devoted to a group surrounding the demoniac child, whom Our Lord healed upon descending the mount. The turmoil of excitement below brings into striking relief the celestial apparition above, towards which eager pointing hands are lifted from the crowd. The total effect is of an elongated pyramid, filled at the base with struggling humanity, and crowned at the apex with the serene figure of the divine Redeemer.

The history of the picture is of peculiar interest as Raphael's last work, left unfinished at his death. It was originally intended for the Cathedral at Narbonne, and was painted at the order of the Cardinal de Medici, who at the same time commissioned Sebastian del Piombo to paint another work for the same place. The two artists were thus brought into open competition, and the verdict of the ages has been in favor of the Transfiguration. After the death of Raphael it was decided to retain the picture in Rome, and, passing through many vicissitudes, it has found a final resting-place in the Vatican Gallery.

In modern church decoration the Transfiguration is an appropriate though not frequent theme. There is a curious window design by Ford Madox Brown, in which the subject is treated as prefiguring the Passion, Our Lord being represented with the crown of thorns and the stigmata. The Transfiguration is the subject of the reredos in high relief in the Church of the Transfiguration, New York.

V. Christ Healing the Demoniac Child

And one of the multitude answered and said, Master, I have brought unto thee my son, which hath a dumb spirit;

And wheresoever he taketh him, he teareth him: and he foameth, and gnasheth with his teeth, and pineth away: and I spake to thy disciples that they should cast him out; and they could not.

He answereth him, and saith, O faithless generation, how long shall I be with you? how long shall I suffer you? bring him unto me.

And they brought him unto him: and when he saw him, straightway the spirit tare him; and he fell on the ground, and wallowed foaming.

And he asked his father, How long is it ago since this came unto him? And he said, Of a child.

And ofttimes it hath cast him into the fire, and into the waters, to destroy him: but if thou canst do anything, have compassion on us, and help us.

Jesus said unto him, If thou canst believe, all things are possible to him that believeth.

And straightway the father of the child cried out, and said with tears, Lord, I believe; help thou mine unbelief.

When Jesus saw that the people came running together, he rebuked the foul spirit, saying unto him, Thou dumb and deaf spirit, I charge thee, come out of him, and enter no more into him.

And the spirit cried, and rent him sore, and came out of him: and he was as one dead; insomuch that many said, He is dead.

But Jesus took him by the hand, and lifted him up; and he arose. — MARK ix. 17-27.

The Healing of the Demoniac Child is related with great explicitness, and as the details are of a nature to make the subject entirely unfit for art, it has seldom been represented.

We have already noted Raphael's allusion to the incident in the lower portion of the Transfiguration. Here the moment depicted is the father's ineffectual appeal to the disciples in the absence of the Master. The child throws out his arms in a rigid gesture while the father holds him from behind and the disciples press forward on the other side with every expression of pity, amazement, and solicitude.

It is related that the sudden cessation of the dreadful disease at Our Lord's bidding left the child as dead, whereupon the Master lifted him up by the hand. This closing episode of the narrative is the subject of Bida's engraving illustrating the ninth chapter of St. Mark. The child lies on the ground, in the centre of the composition, with Christ bending over him from the rear, and a man (probably the father) kneeling beside the prostrate form and raising his face to the Master's.

VI. THE TRIBUTE MONEY MIRACULOUSLY PROVIDED

And when they were come to Capernaum, they that received tribute money came to Peter, and said, Doth not your master pay tribute?

He saith, Yes. And when he was come into the house, Jesus prevented him, saying, What thinkest thou, Simon? of whom do the kings of the earth take custom or tribute? of their own children, or of strangers?

Peter saith unto him, Of strangers. Jesus saith unto him, Then are the children free.

Notwithstanding, lest we should offend them, go thou to the sea, and cast an hook, and take up the fish that first cometh up; and when thou hast opened his mouth, thou shalt find a piece of money: that take, and give unto them for me and thee. — MATT. xvii. 24-27.

Our Lord's relation to the civil government was twice discussed in connection with the payment of tribute dues, — once,

The Miracle of the Tribute Money (Ribera)

at his own instance, with the apostle Peter, and again with some of the Pharisees specially delegated to entrap him in debate. These incidents have on the surface a contemporary rather than universal interest, and have therefore not been made a part of the serial treatment of Christ's life in art.

The miraculous provision of the tribute money is sometimes represented as a scene in the life of the prince of apostles. As such it is one of Masaccio's frescoes in the Brancacci Chapel in the Church of the Carmine, Florence. Three scenes are combined in one composition. In the centre Christ stands, surrounded by a circle of his disciples, giving the order to Peter, who points to the water at the left. At one side Peter is seen again on the bank, bending over to take the coin from the mouth of a fish. At the right the apostle appears a third time, paying the tribute to an official. The picture has become generally familiar on account of its historical importance as a part of the famous series which became a veritable art academy for succeeding generations of Italian painters.

By the Spanish painter Ribera, known in Italy as Lo Spagnoletto (the little Spaniard), there is an interesting picture in the Corsini Gallery, Rome, of Christ commanding Peter to pay the tribute money. The group is well conceived, with Christ standing in the centre, facing out, and Peter kneeling in the foreground at his feet, his fine strong face seen in profile. Two other disciples stand beside Jesus on the right of the picture. On the ground lies a fish, to which Peter points, holding the coin in the right hand and raising his face inquiringly. The Saviour makes a commanding gesture with outstretched hand, pointing out of the picture. In the background a fisherman is seen on a rock by the lakeside.

VII. The Ten Lepers Healed

And as he entered into a certain village, there met him ten men that were lepers, which stood afar off:

And they lifted up their voices, and said, Jesus, Master, have mercy on us.

And when he saw them, he said unto them, Go shew yourselves unto the priests. And it came to pass, that, as they went, they were cleansed.

And one of them, when he saw that he was healed, turned back, and with a loud voice glorified God,

And fell down on his face at his feet, giving him thanks: and he was a Samaritan.

And Jesus answering said, Were there not ten cleansed? but where are the nine?

There are not found that returned to give glory to God, save this stranger.

And he said unto him, Arise, go thy way: thy faith hath made thee whole. —Luke xvii. 12–19.

CHRIST AND THE TRIBUTE MONEY (TITIAN)

So loathsome a disease as leprosy would seem quite beyond the proper sphere of artistic representation, and the healing of the ten lepers as an art subject is found chiefly in the course of complete sets of Bible illustrations. It occurs, for instance, in the mosaics of the Monreale Cathedral. From illuminated manuscripts we may cite as examples the Gospel Book of Gotha, and the miniatures by Girolamo da Cremona and Liberale da Verona, in the Siena Cathedral Library. Liberale has selected with great delicacy of feeling that moment of the narrative when the Samaritan leper, alone of the ten, throws himself gratefully at the Saviour's feet. The other nine are seen receding in the distance, passing through the gate of the city.

In Bida's series of etchings the story is treated as a street scene, with the ten lepers huddled together at the end of the street in the background of the composition. Our Lord stands in the foreground, looking down the street towards the unfortunates, raising his right hand with the miracle-working gesture.

In Tissot's water-color the lepers are portrayed with a realism which makes them a grotesque and painful sight.

VIII. Christ with the Woman taken in Adultery

And the scribes and Pharisees brought unto him a woman taken in adultery; and when they had set her in the midst,

They say unto him, Master, this woman was taken in adultery, in the very act.

Now Moses in the law commanded us, that such should be stoned: but what sayest thou?

This they said, tempting him, that they might have to accuse him. But Jesus stooped down, and with his finger wrote on the ground, as though he heard them not.

So when they continued asking him, he lifted up himself, and said unto them, He that is without sin among you, let him first cast a stone at her.

And again he stooped down, and wrote on the ground.

And they which heard it, being convicted by their own conscience, went out one by one, beginning at the eldest, even unto the last: and Jesus was left alone, and the woman standing in the midst.

When Jesus had lifted up himself, and saw none but the woman, he said unto her, Woman, where are those thine accusers? hath no man condemned thee?

She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more. — John viii. 3-11.

The doubt cast by modern criticism upon the authenticity of the incident of Christ and the Adulteress has had no effect upon the popular sentiment in regard to the event. It is naturally accepted as a parallel to the incident in the house of Simon, and there can be no impropriety in assuming that He who forgave the sinner who anointed his feet would deal with equal gentleness with any other erring woman.

A diversity of opinion exists in regard to the origin of the artistic treatment of the subject. There is occasionally found among early art monuments a group representing Christ with a woman kneeling at his feet, who is variously considered the woman who touched the hem of his garment, the Syro-Phœnician woman, or the woman taken in adultery. In whatever way this question is settled, it remains true that the subject was not actually developed before the sixteenth century, when it was quite popular in every art school, and particularly with the Venetians.

No subject from Christ's life, originating in this period, is at all comparable with those of longer standing as an exponent of sacred sentiment. Selected at this late day, the attraction was purely æsthetic, and not at all religious. This principle is especially marked in the subject under consideration. It was regarded as a romantic episode in which a handsome young man espouses the cause of a pretty woman in distress. Like the woman of Samaria, the adulteress shows no sign of shame or remorse, nor is Our Lord the dignified figure of one who, forgiving the sinner, yet rebukes the sin. In short, both the central figures are generally far from being an ideal expression of the true meaning of the incident.

The scene is usually in the precincts of the temple, and the composition includes the figures of numerous spectators, scribes and Pharisees. The woman stands opposite Christ, who sits or stands in the middle of the picture. Sometimes she is brutally dragged in by soldiers, a version quite unwarranted by St. John's narrative. In the later pictures she is kneeling. The moment varies with the artist. Most often Christ addresses the scribe who has asked him the question. In other pictures he is writing on the ground, or perhaps pointing to what he has written, the latter action being the painter's own interpolation.

I have nowhere seen, except in Tissot's series, any representa-

Christ and the Adulteress (Giulio Campi)

tion of that later moment when Christ, left alone with the woman, addresses his final words to her. It seems strange that the beautiful solemnity of this scene has not appealed to artists.

Our principal examples must be taken from Venetian art, in which the subject was for obvious reasons a special favorite.

There are at least two pictures of Christ and the Adulteress by Lorenzo Lotto, one in Loreto, and one in the Louvre, Paris. Of the latter there are copies in the Dresden Gallery and in the Spada and Barberini Palaces at Rome. The composition contains seventeen half-length figures, five acting as *dramatis personæ* in the foreground. The woman stands at the left, held by a soldier. A scribe in front, accompanied by a young man, prefers his charge to Christ, who is in the centre, standing with raised hand.

Several pictures of the subject have been attributed to Titian, but none among them are authentic in the light of recent criticism. One of these in S. Afra, Brescia, is probably the work of Giulio Campi. In a landscape setting, with a temple and grove seen in the distance, the Saviour addresses a Pharisee on the left, while a woman stands on the right, surrounded by her accusers, and bending before Christ. The figures are in half-length, and the heads are all interesting, though that of Christ is unfortunately the weakest in the picture.

Another in the Belvedere, Vienna (copy in the Gallery at Padua), may be the work of Padovanino. In this the *motif* is somewhat unique, as Christ is apparently moving away, when, hearing the charge, he turns about. A man drags the woman forward towards Christ, and a venerable scribe holds up a scroll, presumably the Mosaic law. In the Capitol at Rome is a third picture, formerly attributed to Titian, but now called an early work of Palma. The picture of the Corsini Gallery, Rome, once assigned to Titian, is now authoritatively given to Rocco Marconi. Another by Rocco Marconi is in the Berlin Gallery, showing the painter himself as one of the spectators.

Tintoretto several times repeated the subject of Christ and the Adulteress, examples being in the Venice Academy, in the Dresden Gallery,[1] and in the archbishop's palace at Milan.

[1] The pictures in the Venice Academy and in the Dresden Gallery are not included in Berenson's list of Tintoretto's works in the *Venetian Painters of the Renaissance*.

The *motif* in these, as is elsewhere so common, is Our Lord's reply to the scribe. He sits at the base of a pillar, having already traced the words on the pavement at his feet.

Some pictures from northern art deserve mention.

By Franz Francken II., in the Dresden Gallery. Christ is in the act of writing on the ground.

By Lucas Cranach, in the Munich Gallery. The figures are in half-length, and the heads of Christ and the woman are admirable.

From the workshop of Cranach, in the Dresden Gallery. A spirited conception of the scene. Christ, grasping the woman's wrist, turns to a man who holds a stone, and challenges him to throw it, gesturing with his free hand towards the woman.

Of seventeenth century painters who have treated the subject, the best known names are Poussin, Rubens, and Rembrandt.

Poussin's picture is in the Louvre, Paris. The woman kneels weeping in front of Christ, surrounded by scribes and Pharisees. At the right, a group of spectators are reading the words Christ has traced on the ground.

The picture by Rubens is at Leigh Court, England, and contains twelve figures in half-length.

Rembrandt's painting is in the National Gallery, London, and is dated 1644. The scene is the interior of a great Gothic cathedral at the foot of a broad staircase leading to the high altar. All the light is concentrated on the figure of the woman kneeling on a lower step at the feet of the Master, while a priest beside her lifts the veil from her face. The other figures are but dimly discerned in the deep obscurity which envelops the picture. It is a characteristic work, illustrating well Rembrandt's peculiar qualities both in technique and in interpretation.

Our latter-day painters have not neglected the incidents, though pictures are not common because unsuitable for general distribution. Hofmann's painting, in the Dresden Gallery, is well known, and combines with the classical elegance of a well balanced composition a dignified and earnest religious sentiment. Other pictures are by Siemiradzki, by Otto Wolf, by Domenico Morelli, and the subject is included in the illustrated Bibles of Bida and Tissot.

IX. The Good Samaritan

And Jesus answering said, A certain man went down from Jerusalem to Jericho, and fell among thieves, which stripped him of his raiment, and wounded him, and departed, leaving him half dead.

And by chance there came down a certain priest that way: and when he saw him, he passed by on the other side.

And likewise a Levite, when he was at the place, came and looked on him, and passed by on the other side.

But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he had compassion on him,

And went to him, and bound up his wounds, pouring in oil and wine, and set him on his own beast, and brought him to an inn, and took care of him.

And on the morrow when he departed, he took out two pence, and gave them to the host, and said unto him, Take care of him; and whatsoever thou spendest more, when I come again, I will repay thee.

Which now of these three, thinkest thou, was neighbour unto him that fell among the thieves? — Luke x. 30–36.

As Our Lord's definition of a neighbor, the story of the Good Samaritan is deeply impressed upon the popular imagination. It is one of the few parables which has had any prominence in art, being second to the Parable of the Prodigal Son in antiquity and importance. It appears in the Gospel Book of Munich, and is among the miniatures by Liberale da Verona in the Siena Cathedral Library. In the sixteenth century it was frequently treated both in northern and Italian art. Heinrich Aldegrever gives us the story in four scenes. Domenico Feti includes it in his series of the parables in the Dresden Gallery.

With the Bassano family, as would be expected, it was a favorite subject. Like the Appearance of the Angel to the Shepherds, it afforded a simple *motif* for a landscape picture, with peasant figures in the foreground. There is a fine picture by old Jacopo, in the Belvedere Gallery, Vienna, and another in the National Gallery, London. A third, by Francesco Bassano, is in the Berlin Gallery, and is evidently based upon the original at Vienna. The moment chosen in every case is when the Good Samaritan binds up the wounds of the unfortunate traveler, his ass and dog standing near by. The priest and Levite are seen disappearing in the distant landscape. Mrs. Jameson praises especially the picture in the National Gallery, which she says is "full of character, while the color has the depth and transparency of gems."

Veronese's picture, in the Dresden Gallery, shows essentially the same design, the Good Samaritan being in the act of pouring oil in the wounds of his neighbor.

In the Dutch art of the seventeenth century the theme chosen from the story is the moment of arrival at the inn. There is a picture of this subject by Adrian van der Velde, and two by Rembrandt. The painting by Rembrandt (1648), in the Louvre, Paris, is famous as the finest of the master's

The Good Samaritan (Rembrandt)

works of this class. The setting is thoroughly characteristic, — the dooryard of an inn, across which the wounded man is carried by two servants, a third holding the horse in the rear. The Good Samaritan has gone on in advance of the little cavalcade, and stands on the doorsteps at the right with the landlord. As he turns about he shows us his fine, strong, manly face lighted with compassion. He is handsomely dressed, and is evidently a person of consequence. A window looking out into the yard is crowded with the heads of those who wish to see the new arrival.

Several years before (1633), Rembrandt had already essayed the same general subject in an etching, but with slightly different details in arrangement. The wounded traveler is being lifted from his horse on to the inn steps, while the Samaritan, as before, makes his explanation to the host in the doorway.

By Sir Charles Eastlake there is a celebrated picture of the Good Samaritan, painted in 1850. The earlier *motif* is taken of the Samaritan's first ministrations to the stranger, and the treatment is strongly religious in sentiment. The Good Samaritan is very plainly intended to represent Our Lord himself, his face and dress being of the usual Christ type. Sitting on the ground, he tenderly supports the wounded man against his knee. A fine horse stands at one side, nibbling the grass while he waits for his master. In point of composition this is perhaps the finest of Eastlake's sacred pictures.

A modern picture by Siemeroth is well known through reproductions, and treats the subject in a manner similar to the above.

A picture by E. Dupain, exhibited in 1877, met with decided success. It follows the typical northern picture in general style, showing the arrival of the party at the inn.

X. Christ in the House of Martha and Mary

Now it came to pass, as they went, that he entered into a certain village: and a certain woman named Martha received him into her house.

And she had a sister called Mary, which also sat at Jesus' feet, and heard his word.

But Martha was cumbered about much serving, and came to him, and said, Lord, dost thou not care that my sister hath left me to serve alone? bid her therefore that she help me.

And Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things:

But one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her. — Luke x. 38-42.

One of the most touching features in the life of the Man of Sorrows is his intimacy in the household at Bethany, composed of Lazarus and his two sisters. Hither he came often, and, as we suppose, for rest. At one time a question raised by Martha was the occasion of a reproof from the Saviour, which St. Luke records with some detail. This incident was naturally overlooked in the period of sacred art when sub-

jects were sought chiefly for their symbolic and doctrinal significance. Not until a late era was the more intimate and domestic aspect of Christ's life considered in relation to art.

The earliest example I have found of the artistic representation of Christ in the house of Martha and Mary is in a Latin manuscript of the New Testament ornamented with miniatures in a Greek style. This treasure belongs to the Vatican Library, and some of the illustrations are reproduced in the "Histoire de l'Art par les Monumens," by Seroux d'Agincourt, who assigns the work to the twelfth or thirteenth century. The composition referred to shows an outdoor scene with the city wall (Jerusalem) in the background. A round table is set in the centre, with Christ placed in the rear. Mary kneels at one side and Martha approaches from the other, bearing a plate. Christ gestures to Martha as if addressing her.

The subject is also among the frescoes of the Rinuccini Chapel (by Giovanni da Milano), S. Croce, Florence, where it is one of that series of compositions illustrating the life of the Magdalene already referred to (p. 136).

In the sixteenth century, the Bassano family (da Ponte) of painters were the only artists apparently who made use of the incident.[1] Like the other New Testament subjects which they selected, it afforded special attractions for *genre* painting. There are no less than five pictures, perhaps more, attributed to different members of the family, in European galleries: in the Hermitage, St. Petersburg, in the Uffizi, Florence, in the Brera, Milan, in the Munich Gallery, and in the Cassel Gallery. Doubtless they are all copies of some lost original. The composition shows an interior, with table laid, and the maid busy with a kettle which hangs over the fire. Christ and the two apostles have just entered and are welcomed by the two sisters, Mary falling at the Master's feet, while Martha invites him to the table.

In the seventeenth century, the subject of Christ with Martha and Mary became quite popular in all the art schools of Europe, and was treated by some of the best painters of the time. In these pictures a single *motif* was uniformly chosen, the moment being later than that of the Bassano pictures, and

[1] A single exception is the painting by Tintoretto at Augsburg, of which I am unable to get any description.

more distinctly illustrative of the point of the narrative. Christ is seated, with Mary at his feet, and Martha is making her reproachful appeal. I will mention some specific examples.

By Velasquez, in the National Gallery, London. An interior picture showing two apartments. At the left is a kitchen scene where a maid stands at a table receiving orders from an elderly woman. Through a window at the right an inner room is seen in which Christ sits with the two sisters, addressing Martha. Here the incident which gives meaning to the picture is entirely subordinated as a mere excuse to give an attractive title to a *genre* painting.

With Steenwyck the order of the two rooms is reversed. The foreground is occupied with a splendid hall lighted by a window at the left. The kitchen occupies the background, beyond an arched doorway. Our Lord is seated at a table in the hall, with Mary on a low stool beside him, an open book on her lap. Martha stands in the centre, and to her the Master turns with his gentle rebuke. The picture is in the Louvre, Paris.

The Louvre contains another picture of the same subject by Jouvenet, consisting of eight figures, five of whom are disciples. Christ, sitting in the centre, turns to Martha to reply to the question indicated by her gesture towards her sister seated opposite him.

By Le Sueur, in the Munich Gallery, is a picture considered by Victor Cousin one of the artist's finest pieces. This composition also includes a group of disciples in addition to the chief figures. There is a good copy at Marseilles.

Smith's "Catalogue raisonné" describes a painting of Christ with Martha and Mary, formerly in the collection of the author. The scene is laid in a court inclosed by a marble balustrade, and the Saviour sits in the middle, between the two sisters, Mary seated with a book on her lap, and Martha standing. The kitchen is seen through an open door. I know nothing of the present whereabouts or condition of this picture, but there is a painting in the Ryks Museum, Amsterdam (there assigned to the monogrammist V. M. L.), which is quite after the manner of Rubens and in a very similar style of composition to that described by Smith. Our Lord, however, is not, as usual, turning to Martha, but raises his face to heaven, laying one hand on his breast and gesturing

Christ with Martha and Mary (Siemiradzki)

with the other towards Mary to indicate that she has chosen "the better part."

Christ in the House of Martha and Mary is the subject of a number of later-day pictures, none of which are notable contributions to art. Martha's former character of a scold has been much modified, and she is rendered not less attractive than her sister, but of a contrasting type of beauty. There are examples by Siemiradzki, by Paul Leroy, by Schönherr, by Hofmann, and in the illustrated Bibles.

Siemiradzki's picture is one of the most original of these, being an attempt, previously never made, to give an oriental character to the scene. The setting is the walled garden just outside the house, and Christ sits on a stone bench, engaged in conversation with Mary. Martha comes down the steps in the rear, with a vessel to draw water. The effect is picturesque and suggestive.

XI. The Restoration of the Man born Blind

And as Jesus passed by, he saw a man which was blind from his birth.

And his disciples asked him, saying, Master, who did sin, this man, or his parents, that he was born blind?

Jesus answered, Neither hath this man sinned, nor his parents: but that the works of God should be made manifest in him.

I must work the works of him that sent me, while it is day: the night cometh, when no man can work.

As long as I am in the world, I am the light of the world.

When he had thus spoken, he spat on the ground, and made clay of the spittle, and he anointed the eyes of the blind man with the clay,

And said unto him, Go, wash in the pool of Siloam, (which is by interpretation, Sent.) He went his way therefore, and washed, and came seeing. — John ix. 1–7.

The Restoration of the Man born Blind is included among the subjects in various illustrated Bibles.

By Bida the story is set in an oriental arcaded street. The blind man stands leaning against a wall, supported by a staff. Christ stands opposite, with one hand on the man's eyes, bending forward with the scrutinizing interest of a physician. In the background are groups of spectators.

By Tissot the narrative is illustrated by two water-colors. The scene of the first is at the pool of Siloam, while the second is in the synagogue where the blind man is questioned by the curious, and for answer points to the distant figure of Christ.

XII. The Raising of Lazarus

Now a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha.

. . . . . .

Therefore his sisters sent unto him, saying, Lord, behold, he whom thou lovest is sick.

When Jesus heard that, he said, This sickness is not unto death, but for the glory of God, that the Son of God might be glorified thereby.

Now Jesus loved Martha, and her sister, and Lazarus.

When he had heard therefore that he was sick, he abode two days still in the same place where he was.

Then after that saith he to his disciples, Let us go into Judæa again.

. . . . . .

Then when Jesus came, he found that he had lain in the grave four days already.

. . . . . .

Then Martha, as soon as she heard that Jesus was coming, went and met him: but Mary sat still in the house.

. . . . . .

[And Martha] went her way, and called Mary her sister secretly, saying, the Master is come, and calleth for thee.

As soon as she heard that, she arose quickly, and came unto him.

. . . . . .

And [Jesus] said, Where have ye laid him? They said unto him, Lord, come and see.

. . . . . .

Jesus therefore again groaning in himself cometh to the grave. It was a cave, and a stone lay upon it.

Jesus said, Take ye away the stone. Martha, the sister of him that was dead, saith unto him, Lord, by this time he stinketh: for he hath been dead four days.

Jesus saith unto her, Said I not unto thee, that, if thou wouldest believe, thou shouldest see the glory of God?

Then they took away the stone from the place where the dead was laid. And Jesus lifted up his eyes, and said, Father, I thank thee that thou hast heard me.

And I knew that thou hearest me always: but because of the people which stand by I said it, that they may believe that thou hast sent me.

And when he thus had spoken, he cried with a loud voice, Lazarus, come forth.

And he that was dead came forth, bound hand and foot with graveclothes: and his face was bound about with a napkin. Jesus saith unto them, Loose him, and let him go. — John xi. 1–44.

To pagan Rome, one of the most wonderful doctrines of the new religion was that of the resurrection. The glorious hope of a life beyond the tomb took deep hold upon heart and imagination, and entirely transformed all existing ideas of death. It naturally followed that in those places where the dead were

laid to rest, the most prominent decorations should teach this central idea of the faith. The walls of the catacombs and the exterior of the sarcophagi were specially devoted to this purpose. The Raising of Lazarus was appropriately set apart from the first as that one of Our Lord's three miracles of raising the dead most perfectly manifesting his power over the issues of life. The daughter of Jairus had but just passed away when recalled to health; the youth of Nain was still unburied; but Lazarus had been four days in the tomb, and his restoration was a definite foreshadowing of Christ's power to change the body terrestrial into the body celestial.

It must be remembered that in the first period of Christian art the subject of Our Lord's own resurrection, which the apostles made the corner-stone of the new doctrine, was deemed unsuitable for representation. It would have been considered irreverent and presumptuous, an unwarrantable liberty with a sacred mystery, to make any such attempt. The art forms were made symbolic and indirect rather than literal, and, if literal, typical and representative rather than specific. The early representation of the Raising of Lazarus is in such a generalized form that the casual observer would scarcely identify it. The few simple elements of which it is composed may easily be gathered from the almost countless engravings in Garrucci's "Storia della Arte Cristiana."

On one side is the tomb in the form of a tiny house with pointed roof, such as children draw (or used to draw) on their slates. The figure of Lazarus, swaddled like a mummy, is seen standing upright in the entrance. Christ, standing opposite, touches the head of the dead man with a wand. The tomb may vary in pretentiousness, drawn from a side or front point of view, and may be built with or without steps. The wand in the hand of Christ is sometimes omitted, when the miracle is wrought by the outstretched arm, the finger pointing to the body. It is somewhat of an advance upon this composition when the figure of one of the sisters is added, kneeling at the Saviour's feet. This is sometimes seen on bas-reliefs.

As there are always a few exceptions to the most rigidly fixed composition, we can find an occasional instance where the figure of Lazarus stands quite unsheltered, opposite Christ, no tomb being visible. I have also seen a sort of rock tomb substituted for the house.

The history of the subject of the Raising of Lazarus may be compared with that of the Adoration of the Magi. Its immense popularity in early art was the basis of an unfailing adherence to it through all the following centuries. It is almost never missing from any kind of serial treatment of Christ's life, in miniatures, frescoes, or carvings, the few exceptions which prove the rule [1] being very insignificant. The development of the subject of Our Lord's resurrection, which it originally represented, never crowded it out. As would be expected, it is an important part in any series specially devoted to the miracles, as in the mosaics of S. Apollinare, Ravenna, and the frescoes at Oberzell. Also it occurs in connection with the life of Mary Magdalene, who, as we have seen, is traditionally considered the sister of Lazarus. Examples are in the frescoes of the Rinuccini Chapel, S. Croce, Florence, and in various triptychs, all previously referred to (p. 136).

As a subject in historical series, the elementary composition of the catacombs becomes greatly enlarged, adhering closely in the main features to the text of St. John. The tomb is now a cave or rock in the midst of a landscape. The two sisters, Martha and Mary, are invariably present, one or both kneeling. Our Lord is accompanied by his disciples, and there is a varying number of amazed spectators. One or two among them avert their faces, lifting their drapery to the nose, as if annoyed by the odor of corruption from the tomb. The dramatic moment is also different from that in the earlier representations. Before it had illustrated the words inaugurating the miracle: "Lazarus, come forth." Now the miracle is in progress, the face of Lazarus is uncovered, and there are signs of returning life. In Fra Angelico's panel (Florence Academy), he is standing quite unsupported, holding his hands palm to palm. In Giotto's fresco (Padua), he is between two men who have apparently just brought him forth, one of whom still holds him. Both these painters represent the Christ as a dignified and authoritative figure. Giotto's Christ makes the gesture of benediction; Fra Angelico's Christ stretches out his arm as if giving directions. The women kneel with faces turned to the Master.

[1] As in the panels of the Cologne school, Berlin Gallery, and in Taddeo Gaddi's series, in the Florence Academy. Mrs. Jameson attributes its occasional omission to the fact that the Virgin Mary is not present.

The typical composition of historical series became the basis of all the separate pictures of the later Italian Renaissance. Of these there are not a few, but they are not from the hands of the greatest and most celebrated masters. Two stand out, however, with special prominence as truly great pictures. One of these is by Leandro Bassano (da Ponte), in the Venice Academy, rich in color and splendidly composed, full of spirit and action. Lazarus holds the central position, with the other figures circling about him. He sits on the edge of a sarcophagus, while two men remove his grave-clothes. His attitude and expression are admirably conceived. Next in interest is Mary, who kneels joyfully opposite him. By this arrangement the figure of Christ is thrown back of the foreground and behind Mary, being seen only to the waist. Thus, instead of being the chief personage in the group, he is at least third in importance, and carries no real dominating force in the action.

Much better known is the painting by Sebastian del Piombo, painted in competition with Raphael's Transfiguration, and now in the National Gallery, London. At the time of the competition it was an open secret in Rome that Michael Angelo took sides with del Piombo, and helped him in his work. It is now believed (according to J. P. Richter) that the picture was from Michael Angelo's own design, as there are drawings in the British Museum which support this opinion. The design, whatever its origin, was finely executed by the painter, producing what is justly esteemed "one of the noblest pictures existing." The commanding figure of the Master stands in the midst of a throng of people, directing the unbinding of the grave-clothes. Lazarus, seated on his sarcophagus, lifts his face in a dazed, wondering way. His splendid muscular figure and the wistful sadness of his dark face suggest at once those strange beings who fill the Sistine Chapel with their mysterious presences. Thoroughly characteristic, too, of Michael Angelo's skill is the individualization of the people who fill every available spot in the middle foreground, and extend in an unbroken line on either side into the distance. Every conceivable attitude and emotion is illustrated, and there is not one spectator among them all who is not intensely interested in the miracle. The perfect unity of thought which is maintained throughout is almost without a parallel in sacred compositions containing a similar number of figures, except in da Vinci's Last Supper.

The two sisters are worthy of Raphael, in the exquisite delicacy of their profiles, and the grace and dignity of their pose. Martha, standing in the rear, turns away her head as if almost fearing to look at the wonder, while Mary, kneeling at

The Raising of Lazarus (wall painting in the Cubiculum of S. Cecilia)

the Saviour's feet, lifts her face adoringly to his. In a picture satisfying alike to the eye and to the dramatic sense, the one thing lacking is a worthy representation of the face of Christ. In this the artist signally failed, leaving an otherwise faultless work forever unsatisfactory.

A few other examples from Italian art may be briefly set down.

By Bonifazio II., in the Louvre. In the middle, Christ blesses Martha kneeling at his left in front of the disciples. At the right, Lazarus is raised from the sepulchre by two men, Mary in prayer near by. In the background are the spectators of the miracle. In the Dresden Gallery is another picture, attributed to Bonifazio, which is disfigured by restoration.

By Tintoretto. Besides the fresco of S. Rocco, there is a picture at Dorchester House, London.

By Garofalo, in the Ferrara Gallery. A picture painted in 1532, for S. Francesco. The composition is said to be excellent.

By Guercino, in the Louvre, Paris. A composition of eight figures.

Of examples from northern art, I have collected a list extending over the fifteenth, sixteenth, and seventeenth centuries, representing some of the best known names in German, Flemish, and Dutch art. I will describe briefly some of the most important.

By Lucas van Leyden. An interesting print. The tomb is an opening in a hillside, whence Lazarus issues, and, in a kneeling posture, looks up appealingly to Christ. The Saviour stands with hands raised, lifting up his eyes to thank God for hearing his prayer. Groups of German peasants are on each side, including the sisters, one of whom kneels, bending backward in an extravagant attitude of amazement, while the other, standing, is more grave.

By Mabuse, in the Brussels Museum. A wing of a triptych. The grouping is according to the traditional type, Christ, with the disciples behind him, calling to Lazarus to come forth, and the latter emerging from the tomb, with hands clasped, Martha, Mary, and their friends, completing the scene. The Almighty is seen in the sky.

In a picture attributed to Albert Ouwater (Berlin Gallery), the setting is unique and quite contrary to historical fact. We are in the interior of a chapel, closed in the background with an apse. Lazarus has been buried under the tiled marble floor, as in a Christian church of the fifteenth century. The rectangular slab covering his grave has been moved diagonally across the opening, and on it sits the resurrected man, his

The Raising of Lazarus (Rembrandt)

countenance having the awakened sleeper's expression of semi-consciousness. Christ at the left, with the long, solemn face of the northern art type, raises his hand to bless. A figure

behind Lazarus emphasizes the wonder of the miracle by expressive attitude and gesture. Groups on each side, including the sisters, complete the composition.

By Otto Voenius, in the Antwerp Cathedral. Christ in the centre, facing out, raises his right hand and looks down upon Lazarus, who lies across the foreground surrounded by his friends. One sister kneels at the Master's feet, and the other, behind her, leans towards him with clasped hands, while she looks at her brother.

By Rubens, in the Berlin Gallery. The composition contains only six figures, grouped compactly. Christ stands in profile at the left, with a delicately moulded but not strong face, extending both arms in a somewhat meaningless gesture. Lazarus, sitting opposite, raises adoring eyes to him. The sisters kneel between, one absorbed in her brother, the other turning around, with face lifted to Christ, both of them types of buxom Flemish beauty, incapable of expressing any exalted spiritual feeling.

By Rembrandt there is a painting in the collection of Mr. Yerkes, of Chicago. A rectangular sarcophagus extends across the front of the picture, in the rear of which Christ stands, facing out, and raising his right arm high, with palm out. Lazarus has raised himself to a sitting posture, still but half conscious. The light falls diagonally from the left. Far more celebrated is Rembrandt's etching of the same subject, assigned to the year 1633. It is perhaps not too much to say that it is the noblest conception of the event ever transferred to art. The composition is of the utmost simplicity. The scene is the interior of a large cave hung with armor. Groups of spectators peer out of the dim recesses on either side. At the left, standing in profile, is the Saviour, raising his right hand to call forth Lazarus. A single glance identifies him as the Lord of Life. We have searched for him in vain in the gentle effeminate peasant of the Italians, and in the sombre wistful ecclesiastic of the Germans, always dissatisfied with their conceptions, never deceived by the artificial devices with which they strive to conceal their failure. Here he stands in simple majesty, impressing us unconsciously with a sense of tremendous latent force. His towering figure fills the whole cave with power, and the pallid figure of Lazarus quivers with the influx of returning life.

The French schools have apparently not produced many pictures of the Raising of Lazarus. The triptych by Froment, in the Uffizi Gallery, Florence, is a notable exception, and is interesting because of this early attempt at realism in the delineation of Lazarus, who is an emaciated, skeleton-like figure. Christ is in the act of benediction, and has the sorrowful aspect of one who has been weeping, with tears literally standing on his face. The composition is closely crowded with figures, under three elaborately carved Gothic arches.

The Raising of Lazarus was one of the subjects painted by Jouvenet, in 1700, for the Church of St. Martin, the picture now being in the Louvre.

Benjamin West painted the Raising of Lazarus for an altar-piece in the Winchester Cathedral, England.

Our account of the subject is not complete without some mention of contemporary pictures. A signal success has been won by the young American painter, Henry O. Tanner, whose picture of the Raising of Lazarus has lately (1897) been added to the collection of the Luxembourg, Paris. The artist, unhampered by traditional prejudices, has treated the subject in a striking realistic way. In the foreground Lazarus is raised half out of his grave, his head supported by an old man who bends over him. In the centre stands Our Lord, gentle and compassionate, looking down upon Lazarus and holding out both arms in a gesture of summons. The group gathered in the rear express vividly the various emotions excited by the wonderful event.

One of the most remarkable paintings of recent times is Vedder's head of Lazarus, owned (1898) by Mr. Melville E. Stone, of Chicago. The whole story is compressed, as it were, into this wonderful face, on which the mysteries beyond the veil have left their ineffaceable traces. Recalled once more to the old life, he accepts the summons with sweet submission and a solemn gladness in obedience.

In studying the history of the artistic treatment of the Raising of Lazarus, one cannot fail to notice how limited has been the range of *motifs* employed from a narrative abounding in striking situations. It is to be hoped that the sacred art of the future may develop some new phases of the rich subject.

XIII. The Parables of the Lost Sheep, the Lost Money, and the Prodigal Son

And he spake this parable unto them, saying,

What man of you, having an hundred sheep, if he lose one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it?

And when he hath found it, he layeth it on his shoulders, rejoicing.

And when he cometh home, he calleth together his friends and neighbours, saying unto them, Rejoice with me; for I have found my sheep which was lost.

I say unto you, that likewise joy shall be in heaven over one sinner that repenteth, more than over ninety and nine just persons, which need no repentance.

Either what woman having ten pieces of silver, if she lose one piece, doth not light a candle, and sweep the house, and seek diligently till she find it.

And when she hath found it, she calleth her friends and her neighbours together, saying, Rejoice with me; for I have found the piece which I had lost:

Likewise, I say unto you, there is joy in the presence of the angels of God over one sinner that repenteth.

And he said, A certain man had two sons:

And the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living.

And not many days after the younger son gathered all together, and took his journey into a far country, and there wasted his substance with riotous living.

And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine.

And he would fain have filled his belly with the husks that the swine did eat: and no man gave unto him.

And when he came to himself, he said, How many hired servants of my father's have bread enough and to spare, and I perish with hunger!

I will arise and go to my father and will say unto him, Father, I have sinned against heaven, and before thee,

And am no more worthy to be called thy son: make me as one of thy hired servants.

And he arose, and came to his father. But when he was yet a great way off, his father saw him, and had compassion, and ran, and fell on his neck, and kissed him.

And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son.

But the father said to his servants, Bring forth the best robe, and put it on him; and put a ring on his hand, and shoes on his feet:

And bring hither the fatted calf, and kill it; and let us eat, and be merry:

For this my son was dead, and is alive again; he was lost, and is found. — Luke xv. 3–24.

In the fifteenth chapter of St. Luke we have a group of

three parables, all centring in the theme of God's love for the sinner. One recounts the story of a lost sheep, another tells of a lost piece of money, and the third relates the experiences of a lost son. The emphasis in each case is upon the fact that the loss is of great consequence to the loser, and there is, therefore, much rejoicing over the recovery.

Not only has the close connection between these parables

The Lost Sheep (Liberale da Verona)

been entirely overlooked in art, but the first two have received only a scant attention of any sort. Domenico Feti's series, in Dresden, includes both subjects, and the Lost Money was repeated by the artist in another picture, now in the Pitti Gallery, Florence. There is no attempt in either to bring out the religious significance of the story.

The Lost Sheep is among the miniatures by Liberale da Verona, in the Siena Cathedral Library. The shepherd rejoices with his neighbors in the foreground, while on a hilltop in the rear a repentant sinner stands clasping his hands and looking up to heaven. In the sky appears a choir of three angels, bearing musical instruments.

The Lost Piece of Money was treated in a charmingly deco-

The Lost Piece of Money (Millais)

rative style, by the late Sir John E. Millais, in a long, panel-shaped picture filled with the single figure of the searcher. She holds a broom in her right hand, and in her left a candle,

The Prodigal's Repentance (Dürer)

which lights up a sweet poetic face, bending slightly towards the floor.

The Prodigal Son, doubtless the most familiar and beloved of all the parables, is correspondingly popular in art. To illustrate it completely requires a series of scenes. These we have in the stained glass of cathedral windows, as at Chartres, Bourges, and Sens; in quaint old plates by early German engravers, as Hans Beham, and others; and in panel pictures, as

Murillo's, in Madrid, and Tissot's, exhibited at the Columbian Exposition, 1893. These series vary in length from four to eighteen subjects, imagination sometimes supplying between the lines all sorts of episodes. In the longer sets, the story begins with the Prodigal's receiving his patrimony (as in Murillo's), and ends with the Feast, or sometimes even with the Elder Son's Expostulation. These subjects would not be intelligible by themselves. The following four, however, may be treated either independently or in connection with series: —

(1) The Departure of the Prodigal.
(2) The Riotous Living of the Prodigal.
(3) The Prodigal's Repentance.
(4) The Prodigal's Return.

The Prodigal's Departure has the place of honor in Franz Francken II.'s picture of the parable, in the Louvre. It occupies the centre, the other subjects, to the number of eight being relegated to the surrounding compartments. Joseph Führich's picture of this subject shows a fine appreciation. Attention centres in the family group left behind, the father gazing sorrowfully after the receding figure of his boy, the dejected mother wiping her eyes, and the daughter holding the dog in check. The Prodigal's Riotous Living, it is mortifying to record, has exercised a morbid fascination over some schools of art. In the series at Chartres the subject is developed into six scenes of debauchery. When reduced to a single independent picture it is usually interpreted as a convivial scene, where the Prodigal sits at table with his paramours. In this form it was extremely popular in the Dutch and Flemish art of the sixteenth and seventeenth centuries, treated with coarse realism. Sometimes the later scenes of repentance and return to the father are represented in the background of such pictures, as in that of Holbein, in the Liverpool Museum, and in one by Jan van Hemessen, in the Brussels Museum. In others there is nothing to redeem the utter vulgarity of the incident, as in two pictures by Honthorst, in the Munich Gallery. Usually the setting is the interior of an inn, but sometimes it is a landscape, or the garden of an inn. Examples of the latter type are by Hendrik van Cleef, in the Belvedere Gallery, Vienna, and by Jan Steen.

Teniers, from whom we should hardly expect more refinement than from the others of his ilk, has given us the most

refined picture of this class in his painting in the Louvre. The Prodigal is here a charming young gentleman, dining with some pretty ladies at a wayside inn. The table is spread *al fresco* by the river side, and the feast proceeds merrily without any signs of riotous hilarity. The youth is attired as a cavalier, having thrown down his cloak and plumed hat on a bench near by. It is hard to think evil of one apparently so innocently gay. On the farther bank of the river is seen the later moment of his repentance among the swine. Another picture by Teniers, in the Munich Gallery, is in the same commonplace vein as those of his contemporaries.

A celebrated modern picture of the Prodigal's Riotous Living is by E. Dubufe, in the collection of Mr. Adolph Strauss, New York city. The original painting, for which this was a study, was exhibited in the Salon of 1867, and was afterwards destroyed by fire. The subject occupies a large central panel, with a narrow wing in *grisaille* at each end, devoted respectively to the Prodigal's Repentance and the Prodigal's Return. The scene of the "rioting" is a splendid Italian garden, where graceful dancing girls pose on the marble pavement to the accompaniment of music. A merry company is assembled, dressed in the Venetian costumes of Titian's time. The Prodigal stands under an arcaded portico, raising his glass high in the air, while two women hang upon him.

It was while feeding the swine of his employer that the young man first awoke to a realizing sense of his loneliness and folly. We are not told that he then and there fell on his knees, but this is the traditional art conception of the Prodigal's Repentance, and we accept it as altogether natural and appropriate. As in the preceding subject, we find most of the illustrations in northern art. Exception should be noted in the picture by Salvator Rosa, in the Hermitage Gallery, St. Petersburg. Rubens and Jordaens (Dresden Gallery) show large barnyard scenes with several figures. In the smaller compositions the Prodigal is alone, as in the painting by Gerhard von Kügelgen, in the Dresden Gallery.

In strength and simplicity nothing could be more impressive than the engraving of Albert Dürer (1498). Others give us weak regret as a substitute for penitence, but the great German goes to the bottom of the matter. His Prodigal — the face is Dürer's own — knows the agony of remorse. The

The Prodigal's Return (W. M. Hunt)

swine, big and little, crowd about him to their trough, and the simple realism of it all emphasizes the vileness of sin.

The Prodigal's Return, at once the most poetic and dramatic incident of the parable, is likewise the oldest and most frequent art subject from the narrative, dating from the miniatures and extending to our own day. From the time of the Caracci it became very popular in Italy. Feti, Spada, and Batoni, all painted it, and Guercino several times. Two of his pictures are in the Belvedere Gallery, Vienna, and one in the

Borghese, Rome. But the subject was not limited to any school. By Rembrandt there are two pictures, — an etching (1636) and a painting in the Hermitage Gallery, St. Petersburg. By Murillo there are two or three pictures, the best known being that in the Sutherland Gallery, London.

The method of treatment may be either historical or typical, with an elaborate setting, or in a generalized form. Murillo's picture, in the Sutherland Gallery, is the finest example of the former. In front of a palatial residence a marble platform extends into the centre of the composition, where the father stands bending over tenderly to embrace his son, who kneels on a lower step. A little white dog leaps up to caress the returned Prodigal. On one side is a group leading in a calf, on the other some servants advance with suitable clothing and the gold ring.

The scene is even more impressive stripped of all details, with the father and son locked in each other's arms. Usually the Prodigal is a mere stripling, naked and unkempt, but showing no signs of suffering or want. The father is richly attired as a nobleman. The son's attitude is one of deep humility, the father's of tenderest compassion, and the composition is a perfect expression of the reciprocal ideas of confession and forgiveness.

Batoni's picture, in the Belvedere Gallery, Vienna, is an admirable example, and we can find similar ones in contemporary art. The subject is one frequently noted in art exhibitions, as, for instance, in the Royal Academy of 1893, where there were two representations of it, one of which, by Arthur Beckingham, has been reproduced in photogravure print. A notable American work is that of William Morris Hunt, in the Boston Museum of Fine Arts. The perfect abandon of the Prodigal's attitude is very touching, and the fine patriarchal face of the father is full of fervent religious feeling.

The subject is closely allied to that of the Madonna and Child, and goes just as directly to the heart of life. The one stands as the universal type of motherhood, the other for the eternal truth of fatherhood.

The Unjust Steward (Liberale da Verona)

XIV. The Parable of the Unjust Steward

And he said also unto his disciples, There was a certain rich man, which had a steward; and the same was accused unto him that he had wasted his goods.

And he called him, and said unto him, How is it that I hear this of thee? give an account of thy stewardship; for thou mayest be no longer steward.

Then the steward said within himself, What shall I do? for my lord taketh away from me the stewardship: I cannot dig; to beg I am ashamed.

I am resolved what to do, that, when I am put out of the stewardship, they may receive me into their houses.

So he called every one of his lord's debtors unto him, and said unto the first, How much owest thou unto my lord?

And he said, An hundred measures of oil. And he said unto him, Take thy bill, and sit down quickly, and write fifty.

Then said he to another, And how much owest thou? And he said, An hundred measures of wheat. And he said unto him, Take thy bill, and write fourscore.

And the lord commended the unjust steward, because he had done wisely: for the children of this world are in their generation wiser than the children of light. — Luke xvi. 1–8.

The most obscure of the parables, the story of the Unjust Steward, has nevertheless not been entirely overlooked in art. I find it among the miniatures of Liberale da Verona (Siena Cathedral Library), which are particularly rich in illustrations of this class. The picture, tiny as it is, contains four figures, seen just outside a sort of store-house filled with rows of jars, etc. The steward, standing in the centre, hands a pen to one of his lord's debtor's, who is seated opposite, with a bill across his knee. The others await their turn.

Another picture of this subject is in the Berlin Gallery, and is by Andrea Meldola (Schiavone), an imitator of Titian. From its shape it appears to have been one side of a *cassone*, or money chest, hence the appropriateness of the subject. Two scenes are combined in the composition: the householder seated at a table discharging the steward; and the steward, in a farther room in conversation with two debtors.

XV. The Parable of the Rich Man and Lazarus

There was a certain rich man, which was clothed in purple and fine linen, and fared sumptuously every day:

And there was a certain beggar named Lazarus, which was laid at his gate, full of sores,

And desiring to be fed with the crumbs which fell from the rich man's table: moreover the dogs came and licked his sores.

And it came to pass, that the beggar died, and was carried by the angels into Abraham's bosom: the rich man also died, and was buried;

And in hell he lift up his eyes, being in torments, and seeth Abraham afar off, and Lazarus in his bosom.

And he cried and said, Father Abraham, have mercy on me, and send Lazarus, that he may dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame.

But Abraham said, Son, remember that thou in thy lifetime receivedst thy good things, and likewise Lazarus evil things: but now he is comforted, and thou art tormented.

And beside all this, between us and you there is a great gulf fixed: so that they which would pass from hence to you cannot; neither can they pass to us, that would come from thence.

Then he said, I pray thee therefore, father, that thou wouldest send him to my father's house:

For I have five brethren; that he may testify unto them, lest they also come into this place of torment.

Abraham saith unto him, They have Moses and the prophets; let them hear them.

And he said: Nay, father Abraham, but if one went unto them from the dead, they will repent.

And he said unto him, If they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead. — Luke xvi. 19–31.

Out of many apparently more attractive parable subjects, the story of the Rich Man and Lazarus was through a certain period in the history of Christian art quite frequently represented. We know how readily the fancy of the Venetians was captivated by any opportunity for lavish display, and the allusions to the rich man's "sumptuous fare" and "purple and fine linen" were not lost upon them. The dramatic dénouement of the parable lies, however, in the sequel, and this, by the standards of modern æsthetic ideals, is quite unsuited to art. Nevertheless, it was in just such situations that a certain type of mind once took great satisfaction. In the grim theology of mediævalism, the contrasts of the future life were constantly held before the popular imagination, and such teachings influenced not only contemporary art, but the art of the succeeding centuries. A very quaint old miniature representing the parable is in a Latin New Testament of the Vatican Library, and dates from the twelfth or thirteenth century. In the background is a table, at the rear of which five figures are seated, the one in the centre being, presumably, the rich man himself, wearing a turban. At one side stands the beggar, with two dogs at his feet. In the foreground are two beds, lying end to end. Beside that of Lazarus is the death angel removing his soul in the form of a babe, while the soul of the rich man on the adjoining couch is seized by a demon.

The Feast of Dives was a favorite subject with both Jacopo Bassano and Bonifazio (Veronese). A number of pictures attributed to these masters are scattered through European collections. We may take a typical example from each.

By Jacopo Bassano, in the Belvedere Gallery, Vienna. At the right the rich man sits at the table, entertained by musicians. Pages and servants bring food to the feast. In the foreground Lazarus is seen, with two hounds licking his sores.

By Bonifazio, in the Venice Academy. The setting is the pillared portico of a palace. A nobleman sits between two richly dressed women at the table on the left. A group of musicians is on the pavement at the right, and still farther away kneels Lazarus, holding up his hand to beg, while a dog licks his sores. From an artistic standpoint the picture is a fine example of the Venetian type it represents, a simple and elegant composition diversified by many charming accessories.

The Rich Man and Lazarus (Bonifazio)

For the separate treatment of the latter part of the story, I use the notes collected by Mrs. Jameson, quoting her verbatim: —

"The Rich Man is seen wallowing in fire and flames, and tormented by all sorts of grotesque and horrible demons; far off, in heaven above, he sees Lazarus lying in the lap of Abraham. Attributed to the younger Palma.

"Teniers. The scene is a rocky cavern. The Rich Man, dressed in velvet and furs, is dragged down the road to hell by crowds of demons, miscreated, fantastic, abominable things, such as Teniers liked to paint [National Gallery, London].

"Hans Schaeufelein (about 1510). Below and in front, Lazarus is seated at the gate; the dogs as usual. Above him, in a balcony, the Rich Man is seen feasting at table, a flaunting woman at his side. Far off in the sky, on the left hand, Lazarus is reposing in the arms of Abraham. On the right hand, Dives in flames begs for a drop of water.

"Sometimes we find the various scenes of this apologue treated in a series for the edification of the people, — for instance, by that quaint old German, Heinrich Aldegrever, — in five subjects: 1. The Rich Man is feasting sumptuously, and making merry. 2. Lazarus, crouching before a gate, implores food in vain. 3. The death of the Rich Man. The Devil seizes his treasures. 4. He is dragged down to hell by several demons. 5. 'And being in torments, he lift up his eyes, and seeth Abraham afar off, and Lazarus in his bosom.'

"There are other instances, by George Pencz and by Heemskerck, in three or four different scenes, in which the fate of the cruel Rich Man is always prominent; but no one has exhibited him as praying in behalf of his brethren, that they may be converted, 'lest they also come into this place of torment.'

"In conclusion, I will only observe that when this parable is introduced into Gothic sculpture, it is sometimes placed significantly and conspicuously on one side of the church door, where the rich enter and the beggars congregate; for instance, the whole story is treated on one of the magnificent windows at Bourges. In the last and highest pane, Abraham is seen with Lazarus in his lap, or rather, as if he were holding him in a white napkin."

It is interesting to notice that Tissot has in mind some of these old representations in the composition of the two water-

colors in his illustrated "Life of Christ." In the first, we see Lazarus seated on the pavement outside the rich man's door. In the second, the rich man is in the midst of the flames, a tiny naked figure, standing in mid-air, with arms stretched out to Father Abraham, whose head and bust appear above. The patriarch makes an oriental negative gesture, raising the hands to the side of the head.

XVI. The Parable of the Pharisee and the Publican

And he spake this parable unto certain which trusted in themselves that they were righteous, and despised others:

Two men went up into the temple to pray; the one a Pharisee, and the other a publican.

The Pharisee stood and prayed thus with himself, God, I thank thee, that I am not as other men are, extortioners, unjust, adulterers, or even as this publican.

I fast twice in the week, I give tithes of all that I possess.

And the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote upon his breast, saying, God be merciful to me a sinner.

I tell you, this man went down to his house justified rather than the other: for every one that exalteth himself shall be abased; and he that humbleth himself shall be exalted. — Luke xviii. 9–14.

The parable of the Pharisee and Publican is one which has generally escaped the notice of artists. Yet, strange to say, it is found among the subjects of the mosaics in S. Apollinare Nuovo, Ravenna, which furnish the sole early example of more than one incident in the life of Our Lord. Two figures in long drapery stand facing out, one on each side of the composition. The temple interior is suggested by a row of four pillars in the rear, with a curtain caught up between the two in the centre. The Pharisee, at the right, raises both arms in the ancient attitude of prayer, while the publican inclines his head and lays his hand on his breast with the gesture of humility.

For any other illustrations of the Pharisee and Publican we must search illuminated manuscripts and pictorial Bibles. There is an interesting miniature, by Liberale da Verona, in the Siena Cathedral Library. The Pharisee stands directly before the altar table in a church of the Italian Renaissance. Raising his right hand in a familiar conversational gesture, he

makes his self-laudatory remarks, while his left hand points backward to the publican kneeling behind him on the floor.

In Tissot's "Life of Christ" the temple interior is given with accurate oriental detail. Both men make their prayers standing, the Pharisee in the foreground, immaculately dressed, the impersonation of pharisaism, and the publican in the rear, leaning dejectedly against a pillar, with one hand to his head and the other upon his breast.

The Pharisee and the Publican (Liberale da Verona)

XVII. Christ Blessing Little Children

And they brought young children to him, that he should touch them: and his disciples rebuked those that brought them.

But when Jesus saw it, he was much displeased, and said unto them, Suffer the little children to come unto me, and forbid them not: for of such is the kingdom of God.

Verily I say unto you, Whosoever shall not receive the kingdom of God as a little child, he shall not enter therein.

And he took them up in his arms, put his hands upon them, and blessed them. — Mark x. 13-16.

The true dignity of childhood, together with the correlated idea of the dignity of motherhood, is a conception originating with Christianity. The Founder of the new religion, whose own infancy had been full of such honors as no babe had ever before received, paid the highest honor to childhood in making it the symbol of faith. The little ones, whom a stern conventionalism would have excluded from his presence, he gathered in his arms, solemnly declaring that of such was the kingdom of heaven. It was the first formal declaration of children's rights on record — the children's Magna Charta.

The new idea was so long in taking root that it bore no fruit in art during the first centuries of the Christian era. It was finally the more domestic temper of the northern mind that first recognized the artistic possibilities of the subject of Christ blessing Little Children. Strangely enough, the subject did not go outside the borders of the Teutonic races until the seventeenth century, and ever since then it has still been most popular with them. This fact was pointed out some years ago by Lord Lindsay,[1] and more recent students in art history have discovered nothing to contradict the statement.[2]

The earliest examples occurred in the miniatures of illuminated manuscripts, of which the Gospel Book of Munich furnishes a fine specimen in "a group nobly and symmetrically composed beneath an arch."

Of independent pictures, the oldest I know are by the elder (Lucas) Cranach. One is in the Northbrook Collection, England, and another in the Stadtkirche at Naumburg, dated 1529. A copy of the latter from the master's workshop is in the Dresden Gallery, and is dated 1538. Christ stands in the midst of the mothers pressing about him with their children. I count eight babies in their mothers' arms. One woman in the foreground, seen in a rear view, brings, beside the infant in her arms, a little boy and girl, whom she draws forward with her right hand. At the right is a group of apostles, two of whom, in front, point to the little girl. Our Lord is the least interesting figure in the composition, his action perfunc-

[1] *Sketches of Christian Art*, vol. ii. p. 298.

[2] A bas-relief on a sarcophagus in the Borghese Villa, Rome, has sometimes been interpreted as referring to this subject, but it is, more correctly, a miracle of healing by the ancient gesture of the laying on of hands, the diminutive figures being not children, but the supplicants, who are represented in all early monuments as of child-like stature, as symbolic of their dependence.

tory rather than tender, as he raises his right hand to bless, placing his left on a baby near him. The figures are in half-length.

In the Munich Gallery is a picture attributed to one Vincenz Sillaer, dated 1538. The catalogue refers to it as the only existing work of this otherwise unknown painter. It is described thus: Christ, in the middle, among the mothers and children, holds a naked boy standing on his lap, and turns towards a second, who is bringing him a pear. A *motif* so simple and natural shows a genuine insight on the part of the painter into the heart of a child lover.

In the museum at Brussels is a picture by a Flemish painter of the seventeenth century, Adam van Noort, the first master of Rubens. The catalogue states that he treated the subject several times. In this particular work Jesus is seated at the left, at the entrance of a street, surrounded by his disciples. On both sides women approach, leading or carrying children. Unfortunately the catalogue makes no note of the action of the Saviour.

In the National Gallery, London, is a picture, bought for a work of Rembrandt, but now attributed to some follower of the great master. It is a homely little Dutch scene, full of the simple tenderness that touches the heart. Christ, seated at the right, in profile, draws a little girl towards him, and gently lays his hand on her head. She puts her finger in her mouth, bashfully, and turns her face away. Others press forward with their little ones, — a mother with her babe, and a man lifting his child up over the shoulders of those in front.

A French picture of the seventeenth century is by Sebastien Bourdon, in the Louvre, Paris. Christ is here seated on the steps of a building, with his disciples opposite. Some women lead their children forward, and to these little ones Christ points as he addresses his reproving words to his disciples.

The subject of Christ blessing Little Children has naturally been popular within the present century, so distinctly marked as "the children's era." Never before has child-life been the object of so much solicitude; never before has Our Lord's love of children been so widely preached.

By a certain class of the more mystical artists, the scene is rendered in an ideal and devotional manner. Christ stands in the centre, raising his arms to bless the children kneeling

CHRIST BLESSING LITTLE CHILDREN (EASTLAKE)

about him with a reverent seriousness far beyond their years. Such pictures are by Hess and Overbeck, and there is another, in the same general style, by C. G. Pfannschmidt, dated as late as 1870.

Two notable pictures were painted in England, by Benjamin West and Sir Charles Eastlake, the leading sacred painters of their day and generation. Benjamin West's picture is a fine composition, but without any distinctive features to explain the character of the incident. Christ, seated in the middle, facing out, points heavenward with one hand, waving the other indefinitely to the left side, as he discourses with the disciples standing close beside him on the right. The group on the left is so miscellaneously composed that they might represent the listeners at any of Our Lord's sermons. A single child is seen among them, seated on his mother's knee, just at the Saviour's side.

Sir Charles Eastlake's painting is owned by the corporation of Manchester, England. Christ is seated in the middle, surrounded by a group of lovely children, brought to him by their mothers. A beautiful boy is held in his lap, and nestles confidingly against him. The moment chosen is indicated with admirable distinctness. The disciples, at the door, are denying entrance to another group led by an eager little boy. The Master turns towards them, with outstretched arm, directing them to let the children enter. The painting was received by contemporary critics (1839) with an enthusiasm amounting to a perfect furore. The artist was freely likened to the greatest masters of the Italian Renaissance, and no praise was thought too high for his work. If the calmer judgment of later criticism has modified this extravagant estimate, it is still true that the picture is one of the best of the subject ever painted. The Christ is gentle and refined, his face saddened by the slowness of his disciples to understand his teaching.

Later pictures, by Hofmann, Thiersch, and Plockhorst, are all pleasing compositions, with pretty children gathered about a gentle Christ, who holds them on his knee or lays his hands kindly on their heads. It is a sign of the times, perhaps, that the children take a much more prominent place in these pictures than in the older works, only one or two mothers being present.

By Fritz von Uhde is a picture, quite out of the ordinary, first exhibited in 1884, and now in the Leipzig Museum. The setting is the interior of a schoolroom. A Stranger has entered and seated himself in the midst of the children. They cluster about him, somewhat shyly, but with sweet confidence, and one little creature lays a hand naïvely in his. An older girl looks into his face with smiling trustfulness, and it is evident that all will presently be won to the gentle Guest.

As a design for stained glass windows, the subject of Christ blessing Little Children is singularly appropriate, uniting decorative qualities with religious significance. At Brampton, England, there is a window containing such a composition, designed by Burne-Jones in 1887.

Ford Madox Brown also made a design for the subject, in that odd, fanciful style which is characteristic of this unique genius. The delicate, sharp-featured Christ is similar to Hofmann's type. He stands in the centre, facing out, and bending over a little boy, whom he holds standing directly in front of him, also facing out. Lifting one hand high in the air, the Master addresses a disciple, whose face alone can be seen at the edge of the design. Such a picture, like that of Benjamin West, does not illustrate Christ blessing Little Children, but rather Christ teaching his disciples the lesson of childhood.

XVIII. Christ and the Rich Young Man

And, behold, one came and said unto him, Good Master, what good thing shall I do, that I may have eternal life?

And he said unto him, Why callest thou me good? there is none good but one, that is, God: but if thou wilt enter into life, keep the commandments.

He saith unto him, Which? Jesus said, Thou shalt do no murder, Thou shalt not commit adultery, Thou shalt not steal, Thou shalt not bear false witness,

Honour thy father and thy mother: and, Thou shalt love thy neighbour as thyself.

The young man saith unto him, All these things have I kept from my youth up: what lack I yet?

Jesus said unto him, If thou wilt be perfect, go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven: and come and follow me.

But when the young man heard that saying, he went away sorrowful: for he had great possessions. — Matt. xix. 16-22.

Our Lord's conversation with the rich young man who inquired the way to eternal life is to be classed with his other

discourses as seldom treated in art. It forms the subject of a single notable modern painting by Hofmann. The two figures are rendered in half-length against a background of a bit of masonry, around the corner of which are seen two figures representing the poor to whom Christ directs the inquirer's attention. The Saviour is perhaps the best of the artist's several Christ ideals, and the mature counterpart of the boy Christ in the temple. His face, seen in a three-quarters view, is turned searchingly upon that of the young man, whose head droops sorrowfully, as conflicting impulses struggle within him. Young and handsome, with a rich pic-

Christ and the Rich Young Man (Hofmann)

turesque costume, he is a romantic figure, admirably contrasted with the severe simplicity of the central figure.

For other examples, we must turn to the illustrated Bibles. Bida's etching seems to refer to the commentary of Jesus, mentioned only by St. Luke, "How hardly shall they that have riches enter into the kingdom of God." The rich young man stands at the left, looking off with an almost sulky expression, while Christ, at the right, with a group of three

companions, points toward him as he turns to them with his warning.

Tissot's water-color gives much more prominence to the young man than to the Saviour. The latter stands in the background, surrounded by a company of listeners, while the rich young ruler walks down the road out of the picture, gesticulating as if in argument with himself.

XIX. The Parable of the Laborers in the Vineyard

For the kingdom of heaven is like unto a man that is an householder, which went out early in the morning to hire labourers into his vineyard.

And when he had agreed with the labourers for a penny a day, he sent them into his vineyard.

And he went out about the third hour, and saw others standing idle in the marketplace,

And said unto them; Go ye also into the vineyard, and whatsoever is right I will give you. And they went their way.

Again he went out about the sixth and ninth hour, and did likewise.

And about the eleventh hour he went out, and found others standing idle, and saith unto them, Why stand ye here all the day idle?

They say unto him, Because no man hath hired us. He saith unto them, Go ye also into the vineyard; and whatsoever is right, that shall ye receive.

So when even was come, the lord of the vineyard saith unto his steward, Call the labourers, and give them their hire, beginning from the last unto the first.

And when they came that were hired about the eleventh hour, they received every man a penny.

But when the first came, they supposed that they should have received more; and they likewise received every man a penny.

And when they had received it, they murmured against the good man of the house,

Saying, These last have wrought but one hour, and thou hast made them equal unto us, which have borne the burden and heat of the day.

But he answered one of them, and said, Friend, I do thee no wrong: didst not thou agree with me for a penny?

Take that thine is, and go thy way: I will give unto this last, even as unto thee.

Is it not lawful for me to do what I will with mine own? Is thine eye evil, because I am good?

So the last shall be first, and the first last: for many be called, but few chosen. — Matt. xx. 1-16.

As the Parable of the Laborers in the Vineyard is generally considered somewhat difficult of interpretation, it is a matter of surprise that we find several illustrations of it in the history of art.

The first examples are in illuminated manuscripts. The subject is in the Gospel Book of Gotha, and in the set of miniatures by Liberale da Verona, in the Siena Cathedral Library. The latter may be considered a typical composition of the earlier sort. The householder is paying the laborers at night in the vineyard. He puts a coin into the outstretched

The Laborers in the Vineyard (Liberale da Verona)

hand of the leader, while two in the background discuss the situation, and another comes up in the rear. The gentle face of the master and his gesture of explanation suggest that the painter typifies in the figure Our Lord himself.

We find the subject again in the series of parables by Domenico Feti, in the Dresden Gallery, and in the Pitti Gallery, Florence.

By Andrea del Sarto, the story was told in two panels, prob-

ably originally designed for the ornamentation of some piece of furniture. In the first scene, the Lord of the Vineyard is hiring laborers, in the second he is paying them. The pictures are at Panshanger, Herts, England.

Another panel, intended as a furniture decoration, is by Andrea Meldola (Schiavone), in the Berlin Gallery. It is the companion picture to the Parable of the Unjust Steward already referred to. The householder, at the right, speaks to two laborers, while at the left a group of men are at a table.

The Laborers in the Vineyard is the subject of a splendid painting by Rembrandt, in the Hermitage Gallery, St. Petersburg (1637). We are introduced into the interior of a great baronial hall, in which a round table stands in a corner at the left lighted by a window. Here sit both the lord of the vineyard and his steward, receiving the laborers at the close of the day's work. The steward is engaged with the ledger, while the master himself talks to two workmen, who are arguing threateningly. He is richly dressed and wears the high cap so often seen on the dignitaries of Rembrandt's pictures. His face is kind and benignant as befits the characterization of the parable.

XX. The Request of the Mother of James and John

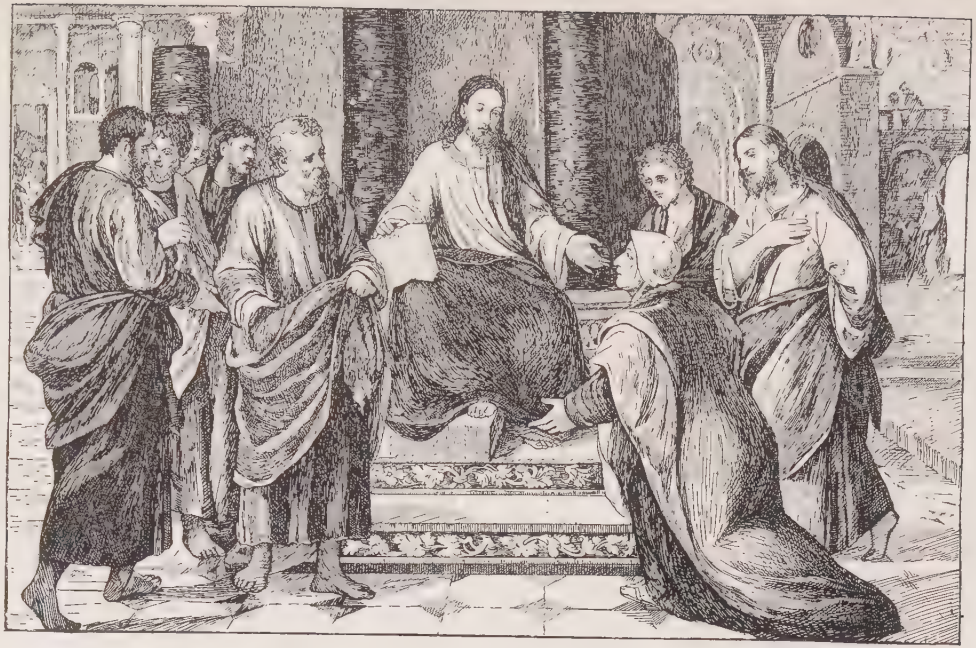
Then came to him the mother of Zebedee's children with her sons, worshipping him, and desiring a certain thing of him.

And he said unto her, What wilt thou? She saith unto him, Grant that these my two sons may sit, the one on thy right hand, and the other on the left, in thy kingdom.

But Jesus answered and said, Ye know not what ye ask. Are ye able to drink of the cup that I shall drink of, and to be baptized with the baptism that I am baptized with? They say unto him, We are able.

And he saith unto them, Ye shall drink indeed of my cup, and be baptized with the baptism that I am baptized with: but to sit on my right hand, and on my left, is not mine to give, but it shall be given to them for whom it is prepared of my Father. — Matt. xx. 20-23.

The strange request with which the mother of James and John approached Our Lord is not naturally associated in thought with art. There is, however, one painting of the subject so interesting that it is well worth a place in a set of pictures illustrative of Christ's life. This is by Bonifazio (Veronese), in the Borghese Gallery, Rome. Our Lord is



The Request of the Mother of James and John (Bonifazio)

seated on a throne in the centre, supporting an open book on one knee, and turning to listen to the woman, who kneels in front of him. She has the strong, proud face of an ambitious woman, as she pleads her cause. Behind her stand the two sons, looking down almost deprecatingly, as if reluctant to have the favor asked. At the other side is a group of disciples looking on. The color of the picture is still fine, and the work is an interesting specimen of the Venetian spirit.

XXI. Christ Healing the Blind Men of Jericho

And as they departed from Jericho, a great multitude followed him.

And, behold, two blind men sitting by the way side, when they heard that Jesus passed by, cried out, saying, Have mercy on us, O Lord, thou son of David.

And the multitude rebuked them, because they should hold their peace: but they cried the more, saying, Have mercy on us, O Lord, thou son of David.

And Jesus stood still, and called them, and said, What will ye that I shall do unto you?

They say unto him, Lord, that our eyes may be opened.

So Jesus had compassion on them, and touched their eyes: and immediately their eyes received sight, and they followed him. — Matt. xx. 29–34.

The miracle of restoring sight to the blind men of Jericho is related with slight variations in the three Synoptic Gospels. St. Matthew specifies two men, but the other Evangelists were chiefly interested in the one called Bartimæus. The healing of Bartimæus is the basis of Lucas van Leyden's picture in the Hermitage Gallery, St. Petersburg. The setting is a landscape, with a river in the background. Though filled with many figures, the unity is admirably maintained, every one being occupied with the miracle. Christ is seen in profile, bending slightly towards the man, who leans on the shoulder of a boy, while he points with the free hand to his eyes.

By Poussin, the narrative of St. Matthew is followed in the painting of the Louvre, Paris. We have here a fine characteristic landscape, with mountainous background. In front, from the left, the two men approach and kneel in line opposite Christ, who stands at the right accompanied by a group of three disciples. The blind men stretch out their arms gropingly, and Our Lord bends forward to place his hand on the eyes of the one kneeling in front.

From illustrated Bibles, we may select the pictures of Bida and Tissot for special mention.

VIII. THE PASSION

I. Introduction: Sérial Art Treatment of the Passion

The term Passion is used somewhat loosely to cover a shorter or longer period in the closing days of Our Lord's earthly life. In a strictly correct sense, it refers to the sufferings of the last fifteen hours, from the agony in the garden through his death upon the cross. In a wider application, as used to describe an art series, it covers the time from the Entry into Jerusalem through the Resurrection. It is used still more flexibly to include the several appearances of Christ after the Resurrection, the Ascension, and the Descent of the Holy Ghost.

No scenes of Our Lord's actual sufferings appear in early art. To explain their absence various conjectures are made: the traditions of classic art excluding any subject antagonistic to repose, the fear of making the new religion repellent to converts, the spirit of reverence in the presence of sacred mysteries. Whatever the real reason may be, the fact remains that the Crucifixion as well as the incidents immediately preceding and following it are unknown subjects in the frescoes of the catacombs and the bas-relief ornaments of sarcophagi.[1]

The nearest approach to these incidents is in the subjects of Christ before Pilate and the Denial of Peter, both of which are seen on the sarcophagi. These representations did duty for the entire narrative of the Passion, suggesting all that follows.

This method of indirect suggestion is also noticed in the mosaics of S. Apollinare Nuovo, Ravenna, belonging to the sixth century. Although illustrating Christ's life with remarkable fullness, the incidents selected from the last week suggest, but do not literally portray, the final tragedy. We see him led away captive, but we do not witness the indignities laid upon him; we behold him led to Calvary, but at the horrors enacted there we are not permitted to look.

[1] As there are exceptions to every rule, we may find even in the fifth and sixth centuries, *outside* the catacombs, sarcophagi, and mosaics, some rare examples of the Crucifixion, which will be mentioned under that subject.

In the latter part of the seventh century, the Council of Constantinople (692) issued a decree which brought Passion art into existence. It was decided not only that historical representations of Christ were preferable to the symbolic, but that Christ should be portrayed as "he who bore the sins of the world." The decree revolutionized existing standards of propriety, and in the centuries following no subject was held too painful or too sacred for pictorial representation. The Crucifixion became the culminating point of artistic interest, and the Gospel narrative was searched for every detail of the attendant circumstances. Imagination supplied between the lines many points not mentioned by the Evangelists: some entirely legitimate inferences, as the Nailing to the Cross, the Descent from the Cross; others purely fictitious, as Christ bidding farewell to his Mother. Christ falling beneath the Cross, the incident of St. Veronica, etc.

As we have previously seen (p. 14), every important serial treatment of the life of Christ devoted more than half its space to the Passion cycle. In addition, many series were devoted exclusively to these subjects. We will notice a few of these series briefly.

On the south and west ribs of the central dome of San Marco, Venice, is a set of mosaics assigned to the twelfth century, and representing the following subjects: 1. Christ betrayed by Judas. 2. Ecce Homo. 3. The Crucifixion. 4. Descent into Limbus. 5. Christ appearing to the holy women after his resurrection. 6. The risen Christ among his disciples, with Thomas examining his wounds.

The figures in all these compositions are strangely elongated and enveloped in heavy draperies. The head of Christ is surrounded by a large cruciform nimbus, and in some instances is admirably conceived. The names of the principal personages are inscribed above their figures; others carry scrolls on which their words are written, and above each composition runs a Latin legend identifying the subject.

The fourteenth century yielded two notable Passion series from the Sienese school. The first was by Duccio di Buoninsegna, on the reverse side of his great altar-piece of the Madonna, painted 1308–1310, for the Siena Cathedral. The picture was afterwards sawn asunder transversely, and the side containing the Passion series is now in the Opera del Duomo.

The work bears the same relation to the Sienese school that Giotto's series at Padua bears to the Florentine, — it was the original foundation upon which many successors were to build. The characteristics of Duccio as a supreme *illustrator* have been carefully analyzed in a recent book (1897) on the "Central Italian Painters of the Renaissance," by Bernhard Berenson. "Expression and interpretation, grandeur of conception, and depth of feeling, Duccio possessed," he says, "to the utmost," and goes on to show that the Sienese painter had also rare gifts of grouping and arrangement. Of those qualities in which he was deficient, it is not necessary to speak now, since it is as an interpreter of the Gospel narrative that he is here considered. His compositions all adhere strictly to the Byzantine traditions, and the glories are of embossed gold.

The Passion series includes the following twenty-six subjects: 1. Entry into Jerusalem. 2. Last Supper. 3. Christ washing the Disciples' Feet. 4. Christ's Last Address to his Disciples. 5. Judas bargaining with High-Priest. 6. Agony in the Garden. 7. Christ taken Captive. 8. Denial of Peter. 9. Christ before Annas. 10. Christ before Caiaphas. 11. Christ Mocked. 12. Christ before Pilate. 13. Pilate speaking to the People. 14. Christ before Herod. 15. Christ again before Pilate. 16. Christ crowned with Thorns. 17. Flagellation. 18. Pilate washing his Hands. 19. Christ led to Calvary. 20. Crucifixion. 21. Descent from the Cross. 22. Entombment. 23. Descent into Limbus. 24. Women at the Tomb. 25. Noli me Tangere. 26. Walk to Emmaus.

In the transept of the lower Church of S. Francesco, Assisi, occupying the sides, the vaulting, and the end, is a Passion series formerly attributed to Cavallini, but now assigned by critics to the fourteenth century Sienese painter, Pietro Lorenzetti. The frescoes are in a very damaged condition, but the figures are described by Crowe and Cavalcaselle as "vehement in action, often vulgar in shape and face, frequently conventional, and in some cases downright ugly." They add that, nevertheless, "the work shows extraordinary power in the rendering of movement and expression." The following subjects are treated: 1. Entry into Jerusalem. 2. Last Supper. 3. Christ washing the Disciples' Feet. 4. Christ taken Captive. 5. Flagellation. 6. Journey to Calvary. 7. Crucifixion. 8. Entombment. 9. Resurrection. 10. Descent into Limbus.

In 1404, an early Ferrarese painter, Galasso Galassi, painted a Passion series on the walls of S. Maria di Mezzarata, near Bologna. The remains of these frescoes, which still exist, are of little interest and very crude.

In the early sixteenth century, a series of paintings illustrating the Passion was executed by Paolo Morando (or Cavazzola), and these, five in number, are now in the Verona Gallery. These works show the "Veronese Raphael" to the best advantage, admirable in drawing, composition and color, and full of intense dramatic earnestness. The subjects are: 1. The Agony in the Garden. 2. The Flagellation. 3. Christ crowned with Thorns. 4. Christ bearing the Cross. 5. The Deposition.

These pictures are perhaps the latest examples in Italian art of any connected sequence of subjects exclusively devoted to the Passion.

In the sixteenth century there was a natural reaction against prolonging so painfully these scenes of suffering, and such serial treatments were abandoned. But the separate subjects of the Passion were by no means discontinued; their relation to religion and art was vital. In a period when the events of Christ's life began to be replaced by an increasing multitude of newly developed subjects, the several incidents of his last days still held their own in the field of art. The centuries had tested them and found them capable of uniting devotional and artistic qualities, of appealing to universal religious sentiment, and at the same time meeting certain æsthetic requirements. It only remained for the great masters to interpret them, not in such prolonged series as were produced by an earlier and perhaps more morbid religious fervor, but in single independent pictures, each setting forth some one phase of sacrificing love. Thus, we have from Leonardo da Vinci the Last Supper; from Luini, the Crucifixion; from Raphael, Christ bearing the Cross, and the Entombment; from Titian, two pictures each of Christ crowned with Thorns, the Ecce Homo, and Christ bearing the Cross, also the great Entombment; from Tintoretto, the Crucifixion; from Correggio, the Agony in the Garden, and the Ecce Homo.

While the Passion, as a subject of art series, was declining in popularity in the south, it was at its zenith in northern schools. Here an intense religious zeal sought as the first

consideration to emphasize the horror and cruelty of Our Lord's sufferings. The style was therefore an almost brutal realism, shocking and repellent to a sensitive imagination. Scenes which in Italian art arouse reverence and pity, produce here only a shuddering horror. Often they degenerate into the positively grotesque.

In the museum at Colmar is a Passion series in sixteen pieces, beginning with the Last Supper, and including the Descent of the Holy Spirit. It is probably the work of various German painters of different artistic skill, and two subjects are by Martin Schongauer, — the Descent from the Cross, and the Entombment.

By Memling, in the gallery at Turin, is a picture representing the Passion, from the Entry into Jerusalem through the Supper at Emmaus.

The two Holbeins made a considerable contribution to the German Passion art. By the elder there is a series of scenes in one frame in the Augsburg Gallery, a large composite altar-piece (1501) in the Städel Institute, Frankfort, containing, among other subjects, seven Passion scenes; and in the Munich Gallery, some parts of the original Keisheim altar-piece (1502) depicting the following subjects: 1. Christ taken Captive. 2. Christ before Pilate. 3. Flagellation. 4. Christ crowned with Thorns. 5. Ecce Homo. 6. Journey to Calvary.

By Hans Holbein, the younger, there is a Passion painting in the Basle Gallery, consisting of eight compartments. The color is fine, and some of the compartments are admirably composed, while others are decidedly crude. The same gallery contains a set of ten pen and ink drawings, intended as designs for glass painting. The style is therefore extremely decorative, each composition being framed in a rich architectual setting of handsome columns ornamented with garlands. The British Museum also contains seven interesting Passion cartoons by the same artist.

By Lucas van Leyden there are two sets of prints, including nine and fourteen subjects, respectively. In the shorter series, known as the Round Passion, from the circular form of the compositions, are comprised: 1. Agony in the Garden. 2. Christ taken Captive. 3. Christ before the High-Priest (Annas). 4. Christ Mocked. 5. Flagellation. 6. Christ crowned with Thorns. 7. Ecce Homo. 8. Journey to Cal-

vary. 9. Crucifixion. The other set is composed as follows: 1. Last Supper. 2. Agony in the Garden. 3. Christ taken Captive. 4. Christ before the High-Priest. 5. Christ Mocked. 6. Flagellation. 7. Christ crowned with Thorns. 8. Ecce Homo. 9. Journey to Calvary. 10. Crucifixion. 11. Descent from the Cross. 12. Entombment. 13. Descent into Limbus. 14. Resurrection.

Lucas van Leyden's work is, on the whole, decidedly less painful to contemplate than that of the average German Passion series. The Christ is usually sweetly patient and placid, without exhibiting any pitiable contortions of suffering. The compositions contain no very violent action, and no shocking brutality. One curious feature in the Round Passion is the frequent introduction of a child as a spectator, looking on in innocent wonder at the strange scene.

Martin Schongauer's twelve Passion plates include some admirable compositions, but in the scenes of violent action the artist falls into the characteristic German exaggeration. The enemies of Christ are almost ludicrously grotesque in appearance, and are foolishly malicious in their treatment of the Saviour. One *motif*, repeated several times, is that of grasping their prisoner by the hair. The list of subjects is as follows: 1. Agony in the Garden. 2. Christ led away Captive. 3. Christ before Caiaphas. 4. Flagellation. 5. Christ crowned with Thorns. 6. Christ before Pilate. 7. Ecce Homo. 8. Christ bearing the Cross. 9. Crucifixion. 10. Entombment. 11. Descent into Limbus. 12. Resurrection.

We have last to consider the work of Albert Dürer, as summing up all that is characteristic in German art. Capable of rising to a delicacy of sentiment like Lucas van Leyden's, falling often into an exaggeration as grotesque as Holbein's, he held most often a middle course. Never altogether free from his own peculiar mannerism, his most striking characteristics are a vigorous masculinity of character delineation, a strong dramatic sense, and a profound religious conviction. In these he is a perfect exponent of his times and of his race.

The Passion was a subject to which he devoted long and earnest study. We have first of all a set of drawings, known as the Green Passion, from the color of the paper used, and now preserved in the Albertina Collection at Vienna. Dürer also began a set of engravings on copper, which were never finished, and

are of less interest than his other sets. The highest interest centres in his two series of wood-cuts, known as the Greater Passion and the Little Passion, the adjectives referring to the respective sizes of the blocks, $15 \times 10\frac{3}{4}$ inches, and $5 \times 3\frac{7}{8}$ inches.

The Greater Passion consists of the following twelve subjects: 1. Title-page: Christ the Man of Sorrows. 2. Last Supper. 3. Agony in the Garden. 4. Christ taken Captive. 5. Flagellation. 6. Ecce Homo. 7. Christ bearing the Cross. 8. Crucifixion. 9. Deposition. 10. Entombment. 11. Descent into Limbus. 12. Resurrection.

The Little Passion is a more comprehensive Christian cycle, including the Fall, the Incarnation, and extending through the Last Judgment. There are thirty-seven subjects, as follows: 1. Title-page: Christ the Man of Sorrows. 2. Adam and Eve eating of the Tree of Knowledge. 3. Expulsion from Paradise. 4. Annunciation. 5. Nativity. 6. Entry into Jerusalem. 7. Cleansing the Temple. 8. Christ parting from his Mother. 9. Last Supper. 10. Christ washing the Disciples' Feet. 11. Agony in the Garden. 12. Betrayal. 13. Christ before Annas. 14. Christ before Caiaphas. 15. Christ Mocked. 16. Christ before Pilate. 17. Christ before Herod. 18. Flagellation. 19. Christ crowned with Thorns. 20. Ecce Homo. 21. Pilate washing his Hands. 22. Christ bearing the Cross. 23. St. Veronica. 24. Christ nailed to the Cross. 25. Crucifixion. 26. Descent into Limbus. 27. Descent from the Cross. 28. Preparation for Burial. 29. Entombment. 30. Resurrection. 31. Christ appearing to his Mother. 32. Christ appearing to Mary Magdalene in the Garden. 33. Supper at Emmaus. 34. Unbelief of Thomas. 35. Ascension. 36. Day of Pentecost. 37. Last Judgment.

The Christ in all these compositions is distinctly an idealization of Dürer himself, with a long, oval face, finely cut features, long abundant curls, and a large halo. The type is strikingly contrasted with the disciples who surround him, with round faces, plebeian features, and grizzled beards. With patient resignation he moves through all the scenes of turmoil and confusion, calm while others are agitated, resigned when others lament. His enemies are frightful brutes, haling him violently from one scene of cruelty to another, till the imagination revolts at such outrages.

We cannot dismiss the subject of the Passion in German

art without mentioning the beautiful ciborium, which was carved with scenes from the Passion, by Adam Krafft, for the Church of San Lorenz, Nuremberg. In this structure, which is sixty-four feet in height, the Passion subjects are represented in successive stories, and the designs are interlinked with garlands and ornamental borders, with figures of saints and angels in the interspaces. The subjects, beginning from below and going up, include Christ parting from his Mother; the Last Supper; the Agony in the Garden; Christ before Caiaphas; Crowning with Thorns; the Scourging; the Crucifixion; the Resurrection.

II. The Entry into Jerusalem

And when they drew nigh unto Jerusalem and were come to Bethphage, unto the mount of Olives, then sent Jesus two disciples,

Saying unto them, Go into the village over against you, and straightway ye shall find an ass tied, and a colt with her: loose them, and bring them unto me.

And if any man say ought unto you, ye shall say, The Lord hath need of them; and straightway he will send them.

All this was done, that it might be fulfilled which was spoken by the prophet, saying,

Tell ye the daughter of Sion, Behold, thy King cometh unto thee, meek, and sitting upon an ass, and a colt, the foal of an ass.

And the disciples went, and did as Jesus commanded them,

And brought the ass, and the colt and put on them their clothes, and they set him thereon.

And a very great multitude spread their garments in the way; others cut down branches from the trees, and strawed them in the way.

And the multitudes that went before, and that followed, cried, saying, Hosanna to the son of David: Blessed is he that cometh in the name of the Lord; Hosanna in the highest.

And when he was come into Jerusalem, all the city was moved, saying, Who is this?

And the multitude said, This is Jesus the prophet of Nazareth of Galilee. — Matt. xxi. 1–11.

The Entry into Jerusalem is the triumphant event that ushered in the last week of Our Lord's earthly life. "Meek and sitting upon an ass," as became the humility of the Prince of Peace, it was nevertheless as a king that he came. The people deeply moved by the raising of Lazarus, greeted him with enthusiasm. It seemed for a moment as if "the world was gone after him," so great was the multitude which went before him, spreading their garments and strewing palm branches in the way as they raised their voices in hosannas.

Hitherto he had always restrained any sort of public demonstration as unbecoming his mission. But as he comes now to his final victory, he permits their praises to break forth; for had they held their peace, "the stones would immediately cry out."

So happy an incident is rare in the life of the Man of Sorrows, and its artistic possibilities must be recognized at once.

The Entry into Jerusalem (bas-relief from early Christian sarcophagus)

In the history of sacred art the subject has had a long and honorable career.

It first appears on the sarcophagi of early centuries. Later it is the central point of interest in every serial treatment of Christ's life, never omitted, I think, and forming a dividing line between the ministry and the Passion. In series devoted exclusively to the Passion, it is the introductory subject in most Italian, and in some northern sets.

It is only rarely found as a subject of independent pictures, and never, so far as I know, as an altar-piece.

Numerous as the examples are, the composition varies only little with individuals.

The type established by tradition provided all the necessary elements, and was closely adhered to by successive generations.

Christ, riding on an ass, advances from the left to right across the foreground of the picture.[1]

Lady Eastlake is authority for the statement that in the earliest manuscripts he rides in a sidewise position. Elsewhere he is usually seated astride, holding the reins in his left hand and raising the right in benediction. The disciples follow after on foot, and beside the ass trots a little colt, as with Giotto, Duccio, and Fra Angelico, though this feature is omitted from some of the later pictures.

The company coming to meet the procession is large or small according to the skill of the artist. In the early representations, three or four figures do duty for the multitude, while the fourteenth and fifteenth century pictures contain well arranged groups.

A traditional feature of the composition is a tree in the background, in which a figure is seen plucking branches. One at least of the company spreads a garment in the path, and another holds a palm.

The delineation of Christ does not require great things of the artist. The position on the ass being fixed, there is little room for subtle variations in pose. The gesture of benediction being unanimously agreed upon as appropriate, it only remains to portray on the Master's face that gentle expression of dignified benignity which is so common.

The principal opportunity for originality is in the handling of the company of people. With Fra Angelico (series in the Florence Academy) the scene is a pastoral idyl, enacted in a hilly country decorated with delicate plumy trees. The procession moves on with placid serenity, and there is no sign of tumult or shouting.

Giotto (Arena Chapel, Padua) was all alive to the excitement of the crowd. One man, eager to do honor to the occasion, tries to pull off his own garment, drawing it over his head in his haste to throw it in the way.

Duccio's composition (Passion series in Siena) far exceeds any other in dignity and beauty. The architectural setting is especially fine; the procession approaches the city gate along a paved road bordered by a fine stone wall. Through the gateway throng the people, a company of children in

[1] Of course the direction is not a hard and fast rule, but it has been very generally regarded.

The Entry into Jerusalem (Duccio)

front bearing small branches; the reference being to the children who cried Hosanna in the temple, Matt. xxi. 15. Old men and youths press after, and over the wall and from the upper windows peep many curious on-lookers. From two trees in the inclosure beyond, some lads pluck branches to throw into the outstretched arms of the group below; all is animation.

Dürer's composition of the Little Passion series is unusually fine, bringing the personality of Christ into a prominence which few others give him. His figure towers in the middle of the picture in noble dignity, the accompanying figures well subordinated at right and left. The space is admirably economized for effective results, the background being the turrets and gates of the city in a few suggestive outlines.

The Entry into Jerusalem appears in due course in modern art series illustrating the life of Christ, by Bida, Overbeck, and Tissot. It was the subject of one of Overbeck's first pictures, begun when a young man in the Academy at Vienna, but not finished till fifteen years later in Rome. It has an historic interest as the first expression of a protest against the artificial standards of German classicism, and united the qualities of early Italian and German art. Among the spectators are Overbeck himself, his father, his wife, and his little son.

The composition of his Gospel series is different, and is an excellent typical specimen from that set. With great symmetry and beauty in grouping, it expresses a distinctly modern spirit. Christ advances diagonally from right to left, and is seen in nearly front view. The disciples are grouped on each side, each one bearing a palm. A man kneels in front, spreading a garment on the ground, and at one side two lovely children join in hosannas.

Doré's great painting is the only notable separate picture of the subject, and displays finely the peculiar scenic gifts of the artist. A motley company of men, women, and children have thrown themselves forward on the right and left, with palms and garlands. In the centre, riding directly out of the picture, towards the spectator, comes Christ, his face lifted to heaven and his right arm raised high in the air. The attitude may be criticised as theatrical, but it interprets, not unreasonably perhaps, the exalted mood in which the Saviour entered upon his final work.

III. Christ Weeping over Jerusalem

And when he was come near, he beheld the city, and wept over it,
Saying, If thou hadst known, even thou, at least in this thy day, the things which belong unto thy peace! but now they are hid from thine eyes.
For the days shall come upon thee, that thine enemies shall cast a trench about thee, and compass thee round, and keep thee in on every side,
And shall lay thee even with the ground, and thy children within thee; and they shall not leave in thee one stone upon another; because thou knewest not the time of thy visitation. — John xix. 41-44.

The incident which St. John relates as a circumstance attending Christ's entry into Jerusalem has occasionally been treated in modern art as a separate subject. A notable picture of the early century was by Ary Scheffer, counted one of his three greatest works. By Sir Charles Eastlake there is a picture in the National Gallery, London. Our Lord is seated on a stone bench under a tree, a little at the right, his hands clasped on his knee, looking down at the city, which lies at a much lower level at the right. On a stone at the left sits an elderly apostle, probably Peter, looking earnestly into Christ's face, and a younger disciple behind him has a sad expression. Between these figures and Christ are three more apostles, standing together in earnest conversation. The expression of the Saviour admirably carries out the words of the text, full of tender compassion for the city.

IV. Christ Cleansing the Temple

And Jesus went into the temple of God, and cast out all them that sold and bought in the temple, and overthrew the tables of the moneychangers, and the seats of them that sold doves,
And said unto them, It is written, My house shall be called the house of prayer; but ye have made it a den of thieves. — Matt. xxi. 12, 13.

The confusion which has arisen between the two different occasions of Our Lord's cleansing the temple of trade makes it impossible to refer definitely to either incident the independent pictures devoted to the subject. They have, therefore, already been mentioned, and it remains only to note in this place the compositions so placed in historical series that the reference is plain.

Such a one is in Giotto's series of frescoes in the Arena

Christ casting the Money Changers from the Temple (Detail) (Giotto)

Chapel, Padua. There is here a very inadequate idea of the tumult and confusion of the incident. Christ stands in the centre, raising his right arm in the gesture usually seen in the representations of the Last Judgment. His face is seen in profile, turned towards two men, who appear to be the chief offenders, and who look at him fearfully, with hands raised to ward off the blow. Beyond them, some of the priests gravely discuss the affair, and balancing this group, at the other side, are the disciples, standing by as passive spectators. Dürer's Little Passion is another historical series which includes the Cleansing of the Temple at Christ's last Passover.

Here Christ's indignation is limited, in a very singular way,

to a single individual who lies prostrate at his feet, as the Master raises the knotted cord to flog him. Two or three other men, on either side, look on with fear and horror, and some seem to be hurrying away from the spot, but the incident is distinctly a *combat à deux,* and a very unequal one at that. What saves the picture from actual vulgarity is the really fine figure of Christ, tall and voluminously draped.

V. Christ discussing the Tribute Money with the Pharisees

Then went the Pharisees, and took counsel how they might entangle him in his talk.

And they sent out unto him their disciples with the Herodians, saying, Master, we know that thou art true, and teachest the way of God in truth, neither carest thou for any man: for thou regardest not the person of men.

Tell us therefore, What thinkest thou? Is it lawful to give tribute unto Cæsar, or not?

But Jesus perceived their wickedness, and said, Why tempt ye me, ye hypocrites?

Shew me the tribute money. And they brought unto him a penny.

And he saith unto them, Whose is this image and superscription?

They say unto him, Cæsar's. Then saith he unto them, Render therefore unto Cæsar the things which are Cæsar's; and unto God the things that are God's.

When they had heard these words, they marvelled, and left him, and went their way. — Matt. xxii. 15-22.

Our Lord's discussion of the matter of tribute has already been referred to under the subject of his miraculously providing the coin for the payment of his own dues. Both incidents are usually briefly called "Christ and the Tribute Money," but historically and artistically they should be clearly distinguished. The crafty question of the Pharisees was one of many attempts to entrap him into the expression of some treasonable words which might lead to his conviction. It is, therefore, properly speaking, a part of the sequence of incidents constituting his Passion, but, being fruitless in its results, it is not included in the great art serials of the Passion. There has nevertheless been a wide recognition of the larger significance of the incident, as containing the statement of a universal principle of conduct. In this way a few pictures have been painted which place the subject among the important art themes in the life of Christ.

We find an early illustration among the miniatures by Liberale da Verona, in the Siena Cathedral Library. But the most famous example in Italian painting is the beautiful work by Titian, in the Dresden Gallery, which some have pronounced the most perfect picture produced by the great Venetian. The head of the Saviour is the highest expression of Titian's unique Christ ideal, in which the intellectual element predominates. A splendid contrast is presented in the opposition of the two faces, each searching the other's interrogatively, — the Pharisee, with vulgar cunning, the Saviour, with penetrating insight. The glance is so discerning that we feel at once that here is One who cannot be deceived by paltry excuses, yet winning us withal with his gentle patience.

From the art of the seventeenth century we have pictures of Christ and the Tribute Money by Rubens, Van Dyck, and Rembrandt. Van Dyck's picture, as described in Smith's "Catalogue raisonné," is after the manner of Titian. Christ at the right, in red vest and blue mantle, replies with a gesture to the inquiry of the Pharisee, who points to the piece of money. The spectators express surprise and chagrin at the result of their plot. Rubens and Rembrandt give a larger setting to the incident, including a number of Pharisees, who gather around to witness the entanglement of Christ. The painting by Rubens is known through various copies, one of which is in the Louvre, Paris. Rembrandt's composition is an etching assigned to the date 1643.

Bida's engraving, in his illustrations of the Evangelists, is evidently inspired by Titian's picture. The figures are in half-length, Christ and the Pharisee in the centre, with two spectators at each side.

VI. The Parable of the Ten Virgins

Then shall the kingdom of heaven be likened unto ten virgins, which took their lamps, and went forth to meet the bridegroom.

And five of them were wise, and five were foolish.

They that were foolish took their lamps, and took no oil with them:

But the wise took oil in their vessels with their lamps.

While the bridegroom tarried, they all slumbered and slept.

And at midnight there was a cry made, Behold, the bridegroom cometh; go ye out to meet him.

Then all those virgins arose, and trimmed their lamps.

And the foolish said unto the wise, Give us of your oil; for our lamps are gone out.

But the wise answered, saying, Not so; lest there be not enough for us and you: but go ye rather to them that sell, and buy for yourselves.

And while they went to buy, the bridegroom came; and they that were ready went in with him to the marriage: and the door was shut.

Afterward came also the other virgins, saying, Lord, Lord, open to us.

But he answered and said, Verily I say unto you, I know you not.

Watch therefore, for ye know neither the day nor the hour wherein the Son of man cometh. — MATT. xxv. 1–13.

We have already seen, in connection with the parable of the Rich Man and Lazarus, that the contrasts of the future life were a subject of vivid interest through all the mediæval centuries. As a prominent feature of the doctrinal teachings of the church, it necessarily found expression in art. A most suitable form for its embodiment was the representation of the Parable of the Virgins.

Understood as a symbolic reference to the Last Judgment, the figures of the ten virgins appear in the sculptured ornamentation of many Gothic cathedrals of northern Europe. Mrs. Jameson collected a number of interesting examples which she described as follows: —

"At Chartres, on the vault of the north lateral door, the five wise virgins are seen modestly veiled, holding up their lamps, while the foolish virgins, with long floating hair, and crowned with flowers, carry their lamps upside down.

"At Strasburg, the ten virgins are figured in ten statues, larger than life; at Rheims, the statues are less than life; at Amiens, they are on each side of the principal door; at Nuremberg, in that beautiful porch leading into the Church of St. Sebaldus (the entrance fitly called the 'Bride's Door'), the ten virgins stand on each side. These figures are remarkable for the simple elegance of the conception and for the sentiment conveyed, — the wise virgins solemn and serene, and the foolish virgins sad and penitent, with drooping heads and lamps reversed.

"Fribourg. The ten statues are, if I remember aright, almost colossal, and an angel, hovering between the two processions, has in his right hand a scroll, on which is written, in Gothic letters, 'Vigilate et orate;' in the left hand, a scroll inscribed, 'Nescio vos.'

"On the great west portal of the cathedral at Berne, they

appear in a procession, under the Last Judgment. These figures, which are of much later date (1474) than in the old French and German cathedrals (1200–1350), are very elegant."

Beside these examples from Gothic sculpture we may place others of mediæval origin in different art vehicles. Among

A Wise Virgin (Schongauer)

the frescoes of the Brunswick Cathedral, painted in Romanesque style, is the subject of the Wise and Foolish Virgins. Very well known, too, is the curious miniature in the "Legend of St. Lucy," an interesting manuscript made in the eleventh century for St. Vincent's Monastery at Metz, and copied a hundred years later, the second edition being in the collection at Berlin. This composition treats only the fate of the five foolish virgins, and in a purely symbolic manner. They stand in a row, swinging their lamps from the ends of poles, as they gaze or point up to the vision of the bridegroom (sponsus),

who, wearing a crown, appears in the heavens with a scroll, on which are the words, "Dico nobis, nescio vos."

There is a set of ten charming designs by Martin Schongauer, devoted to the five wise and five foolish virgins. The former are pretty, complacent maidens, with long kinky hair, adorned with olive wreaths. They wear trailing gowns, which they hold daintily up with one hand, while in the other each carries a bell-shaped lamp, held upright, with a tongue of flame burning steadily in the centre. The foolish virgins show more diversity in dress and type; some are with headdresses, some

A Foolish Virgin (Schongauer)

without; some wear short dresses and some long; but none are such fine ladies as their wise sisters, and some are crying bitterly with disappointment. They carry their lamps inverted, hanging listlessly at their side, and their garlands lie on the ground at their feet.

In the art of our own century, the Parable of the Ten Virgins has occasionally found artistic expression in independent pictures, in illustrated Bibles, and in church decoration.

By Schadow, a lunette shaped picture. In the middle an open door, with the two groups of virgins at the sides. Christ, accompanied by the apostles, reaches out his hand in welcome to the wise virgins, while the others, just rousing from sleep, try to trim their lamps or gaze wildly through the doorway.

By Piloty, one of the best painters of the Munich school. The virgins await the coming of the bridegroom on the terrace of a garden. In the centre stands the queenly figure of one of the wise virgins, holding her lamp high in the air. At her feet kneels one of the unhappy virgins, begging some oil, while the other four foolish ones are at the left in various theatrical attitudes of despair. At the right, the others hasten expectantly down the marble steps of the terrace, apparently seeing the bridegroom approach, and one waves a palm branch to welcome him.

Bida chose for illustration that later moment when the bridegroom has passed within, the doors are closed, and the foolish virgins are without in the darkness.

Tissot has devoted one water-color to each of the two classes seen in the interim of awaiting the bridal party. The wise virgins are asleep in a row on a bench, but each has set her lighted lamp in front of her, so that she will be ready at a moment's notice. The foolish virgins in the mean time seem dancing about in some mad game, swinging their bottles as they proceed gayly to buy more oil.

In the Church of the Heavenly Rest, New York city, is a window representing in three lights the parable of the virgins. The central compartment shows Christ just stepping into an open door, and turning towards the wise virgins, who advance from the left to follow him. The foolish virgins are grouped in the right compartment, in various attitudes of grief and chagrin.

VII. The Last Supper

Now when the even was come, he sat down with the twelve.

And as they did eat, he said, Verily I say unto you, that one of you shall betray me.

And they were exceeding sorrowful, and began every one of them to say unto him, Lord, is it I?

[Now there was leaning on Jesus' bosom, one of his disciples, whom Jesus loved.

Simon Peter therefore beckoned to him, that he should ask who it should be of whom he spake.

He then lying on Jesus' breast saith unto him, Lord, who is it?

Jesus answered, He it is, to whom I shall give a sop, when I have dipped it. And when he had dipped the sop, he gave it to Judas Iscariot, the son of Simon.]

And as they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body.

And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it;

For this is my blood of the new testament, which is shed for many for the remission of sins.

But I say unto you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in my Father's kingdom. — Matt. xxvi. 20–29, with insertion from John xiii. 23–26.

On the Thursday evening following Our Lord's triumphal entry into Jerusalem, the Master and his disciples gathered as appointed to celebrate the Passover. This is the occasion known as the "Last Supper," the last time that the twelve ate with the Lord. It marks at the same time the last of the old order and the beginning of the new. The Jewish Passover was fulfilled and the sacrament of the Lord's Supper was begun.

To the casual observer the Last Supper seems to be one of the most popular subjects in sacred art, because some well known pictures are so conspicuous and important. The subject, however, is not so old, and outside serial treatment not so common as many others apparently insignificant.

There are no very early examples (unless we accept as such a curious composition among the sixth century mosaics of S. Apollinare, Ravenna), and few in mediæval art. Among the rare mediæval representations are a bas-relief on the Gaeta column, a mosaic in the Monreale Cathedral, and a miniature in the Evangelarium of Bruchsal, in the Carlsruhe Library. When the centuries were well advanced, every typical art

series illustrating the life of Christ included the subject. Ghiberti, Giotto, Duccio, Fra Angelico, Ferrari, Tintoretto, Dürer, to whom we have constantly referred for other examples, all contributed to the subject, but with results scarcely comparable to the success of the other compositions in their series. It was indeed chiefly in the decoration of the refectory that the best achievements were made in this great field.

This class of frescoes was probably more common in southern and central Italy than in the north, where the more showy subjects of the Marriage at Cana and the Feast in Simon's House were preferred for the same purpose. Nevertheless a considerable number of examples may be drawn from all quarters of Italy and from the northern countries as well. The formula of composition is one of the most "set" of the entire Christian cycle. Its limitations have held it in most cases on a dead level of monotonous mediocrity, from which it could be raised only by great genius or degraded only by exceptional stupidity.

The scene is the interior of a room, from which often a landscape may be seen through open windows or between pillared arches. In the older type the table is rectangular, with figures seated on both front and rear sides.

This arrangement is seen on the bas-relief of the Gaeta column, and in the compositions belonging to the series by Ghiberti, Giotto, and Duccio, and even in the frescoes of the Vatican Loggie. Later art provided various devices to avoid the anomaly of presenting half of the disciples in rear view. The table was lengthened and all the figures placed on the rear side, as in Leonardo's Cenacolo. Sometimes the table has a jog at each end to accommodate a few disciples in profile positions. It may even be perfectly square, with occupants ranged on all three rear sides, leaving the front free, as in the interesting Ferrarese picture in the National Gallery, London. Cosimo Roselli made it semicircular, and with the Germans it is often perfectly round. Our Lord's position is usually in the centre of the rear, facing out, though Ghiberti and Giotto placed him at one end. The place of John is of course fixed beside the Saviour, usually at the left, leaning on his bosom or on the table directly in front. Sometimes, strange to say, the beloved disciple appears to be fast asleep, and it is curious that this interpretation should have been allowed by the early and reverent artists, Giotto and Duccio.

THE LAST SUPPER (Fritz von Uhde)

Peter's proper place is on the Lord's right, though this is not rigidly adhered to. Judas, distinguished by the bag which he holds, is variously disposed of. Sometimes he sits at the end, sometimes alone on the front side of the table, seen partly in rear. Leonardo's treatment is unique in placing him at the Saviour's right. Tintoretto shows him in the rear rising to go.

As to the moment chosen there are, in general, two classes of pictures, one representing the Passover meal proper, and the other, the institution of the Lord's Supper. In modern criticism, also, the same two incidents are recognized as distinct, and Christ washing the Disciples' Feet is placed between them in point of time. An analysis of either subject reveals several possible *motifs*. At the Passover meal Our Lord may be saying, "One of you shall betray me," or answering the question, "Who is it?" or, still further, dipping his hand in the sop with Judas. In the later conversation he may be referring either to the bread or to the wine.

It must be confessed that in the Passover Supper, which is the more common of the two subjects, few artists have taken pains to show any definite action, either on the part of the Master or of the disciples. The scene is usually a purely passive tableau with figures posed as for the raising of the curtain; not an actual and interesting event. Our Lord, with the left hand resting on John's arm, raises his right in blessing, and the disciples assume various attitudes of adoration, sorrow, or surprise. The institution of the Lord's Supper is usually treated in a formal and ecclesiastical way, with solemn sacramental dignity. This lack of action in the handling affords a certain advantage over other scenes in Christ's life in the opportunity for perfecting the ideal Christly countenance. Other incidents bring out some specific phases of his character, his compassion for the sick, his condemnation of hypocrisy, his humility in suffering, his benignity in bestowing favors. Here we have rather a generalized portrait in which the artist strives to sum up all the elements he conceives as entering into the perfect character of Christ Jesus. This aim is too often at the expense of the unity of the composition, the lack of which is one of the most signal defects of the majority of pictures. There is no singleness of thought animating the entire company. The component figures fall

apart either in groups or as individuals, without relation to any centralizing motive. A transcendent exception to this common fault is the masterpiece of Leonardo da Vinci, frescoed on the wall of the Convent of S. Maria delle Grazie, Milan. Here Our Lord's words thrill the whole assembly with one thought. This is expressed by astonishment, anger, horror, indignation, sorrow, curiosity, in one case, indeed, by guilty fear; but with every difference of temperament, all are unanimous in purpose; every expression, gesture, action, carries out the central idea of the betrayal. With unlimited diversity we have absolute unity. The composition has other great qualities which have been more commonly noticed, — the splendid individualization of heads,[1] the majestic sadness of the Saviour's countenance, the exquisite beauty of the landscape background. As in all supreme achievements in art, its highest quality is simplicity, hence it does not amaze us with its greatness, but satisfies us with its perfection. The original fresco is already irrevocably injured by decay, but innumerable copies, however inferior to the master's own work, will transmit the essential composition to future generations.

Measured by the standard of Leonardo da Vinci, every other Cenacolo strikes us first with its weakness rather than its excellence, but in a number of important examples we shall find some few admirable features. The most notable is perhaps that of Andrea del Sarto, in the refectory of the former Monastery of San Salvi, just outside Florence. This possesses some extremely interesting artistic qualities in point of color, drawing, disposition of draperies, etc., and is justly esteemed a fine work. The composition at once suggests the model at Milan, principally because of the animation of the scene, elsewhere usually so quiet. Three of the figures are standing in attitudes similar to some in Leonardo's fresco, and three alternate faces on either side are turned in profile towards the centre in an effort towards unifying the composition. This unity, however, is no more than mechanical because the person of Our Lord is so lacking in centralizing force, — an insignificant figure, less dignified than others of the company. We turn again to the great Lombard fresco with new appreciation of the magnificent dominating character of the central figure.

[1] See Mrs. Jameson's *Sacred and Legendary Art*, pp. 262, 263.

The Last Supper (Ghirlandajo)

By Ghirlandajo there are two important refectory frescoes of the Cenacolo in Florence, the first in Ogni Santi, and the later and similar one in San Marco. These present the best form of the passive type composition. The Christ is a benignant and dignified figure presiding in the midst, and bestowing the benediction upon his disciples. The effect is distinctly devotional, and the composition is impressive and reverent.

Similar in *motif* and arrangement are two other well known frescoes in Florence, the Cenacolo of S. Onofrio, whose authorship is the subject of much dispute, and that of S. Croce, by some painter of Giotto's school. In all four of these, Our Lord's action is the same, the gesture of benediction. In all four, also, Judas is alone on the front side, separated from the company of the faithful by his sin. In all four the tranquil monotony of the scene is relieved by the fine character delineation of the individual apostles and the noble dignity of the Saviour. This is especially true of the fresco of S. Onofrio.

The Cenacolo of Cosimo Roselli, in the Sistine Chapel, is an admirable work, whose beauty is enhanced by the landscape background, which Piero di Cosimo may have supplied. The theme is the Institution of the Lord's Supper, and the table is devoid of all furnishings except the chalice in front of Christ. The Saviour holds a sacramental wafer in the left hand and raises his right to bless, while the disciples assume devotional attitudes. Four spectators are present. Other pictures of this same general *motif* are the Ferrarese picture in the National Gallery, already once alluded to, and the panel of Fra Angelico, in the Florence Academy series.

No less than five pictures of the Last Supper are attributed to Tintoretto in the following places in Venice: SS. Protasio e Gervasio (commonly called San Trovaso), S. Giorgio Maggiore, S. Paolo, S. Stefano, S. Rocco. Without mentioning the different details in each case, it may be said in general of Tintoretto's treatment that it anticipated all the homeliness of Rembrandt, without any of the seriousness of the great Dutch realist, and, lacking the essential element of reverence, it degrades the subject into hopeless vulgarity. The scene is laid in a common Italian inn painted with striking realism. As a forerunner of Tintoretto in the vein of realism, we may mention here Lorenzetti's fresco in the series at Assisi.

Another Venetian painter of the Cenacolo is Bonifazio II.,

by whom there are pictures in the Uffizi Gallery, Florence, and in the Church of S. Maria Mater Domini, Venice. The Uffizi composition is interesting for the unique *motif*, which represents the moment when Christ and Judas simultaneously dip their hands into the dish. There are other Venetian pictures, not notable, by Titian and Veronese.

From the art of the north a list of the celebrated pictures of the Last Supper should contain that of Holbein, in the Basle Gallery, a portion of which is missing; that of Schaeufelein in the Berlin Gallery, and the compositions in the Passion series by Dürer and Lucas van Leyden. In these we have the usual sturdy German type of disciples, honest and simple in their naturalness, and not above interest in the eating and drinking. In the midst sits the solemn, sad-faced Christ with John asleep on his bosom.

Our list could be extended almost indefinitely to include the pictures of intervening centuries down to our own day, but without sufficient variety in treatment and interpretation to lend interest to so detailed a study. There are seventeenth century pictures by the well known painters of France, Spain, and the Netherlands, though none among them are conspicuous for excellence.

It is interesting to note that the first order ever given for ecclesiastical art in our own country was for an altar painting of the Last Supper. This order was given by the Church of St. Barnabas, near Marlboro', Queen Anne's Parish, Prince George's County, Maryland, September 5, 1721, and the painter was Gustavus Hesselius, a Swedish artist who had come to these shores in 1711. Unfortunately, the original building containing the fresco is no longer in existence, being replaced in 1773 by the present structure. Hence we have no information concerning the quality or character of this picture.

In our own day we have, besides the illustrations of art Bibles, some independent pictures of special interest.

Following the lead of Leonardo da Vinci, modern artists have sought to give genuine dramatic interest to the incident by depicting a specific moment which demands variety, and at the same time unity of action. There are notable pictures, by E. von Gebhardt and Fritz von Uhde, treating in common the moment of the departure of Judas, and emphasizing the sorrow of the disciples in hearing the strange words of their

beloved Master. Von Gebhardt's Christ is just answering the question which John has put, while Peter leans eagerly over the Lord's shoulder to hear. Fritz von Uhde's simple pathos revives under modern forms the spirit of Rembrandt. Again we have the gentle peasant Christ, who wins and rules by love. Holding the cup in his hand, while every eye is fixed yearningly upon him, he says solemnly, "I will not drink henceforth of this fruit of the vine until that day when I drink it new with you in my Father's kingdom."

VIII. Christ Washing the Disciples' Feet

And supper being ended, the devil having now put into the heart of Judas Iscariot, Simon's son, to betray him;

Jesus knowing that the Father had given all things into his hands, and that he was come from God, and went to God;

He riseth from supper, and laid aside his garments; and took a towel, and girded himself.

After that he poureth water into a bason, and began to wash the disciples' feet, and to wipe them with the towel wherewith he was girded.

Then cometh he to Simon Peter: and Peter saith unto him, Lord, dost thou wash my feet?

Jesus answered and said unto him, What I do thou knowest not now; but thou shalt know hereafter.

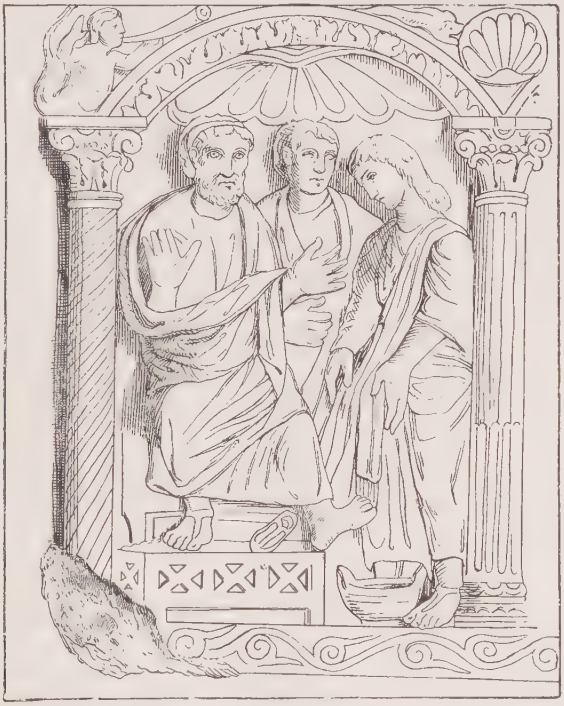
Peter saith unto him, Thou shalt never wash my feet. Jesus answered him, If I wash thee not, thou hast no part with me.

Simon Peter saith unto him, Lord, not my feet only, but also my hands and my head. — John xiii. 2–9.

As Our Lord's entire life had been one of humble service to humanity, he summed up the whole lesson in a simple act of practical service to his disciples on their last evening together. This was the customary oriental duty of washing the feet on occasions of eating; a duty ordinarily assigned to servants.

His own application of the moral is so pointed, that Christian faith must needs accept this act as one of great religious significance. From this point of view it is an important art subject of the Christian cycle. The subject, though dating back to an early period, was not popular in early art. It was perhaps thought slightly derogatory to Christ's dignity, but, on the other hand, the prominence of Peter gave it a certain favor. It is seen on some of the bas-reliefs of sarcophagi engraved in Garrucci's "Storia della Arte Cristiana," in connection with other incidents exalting the chief apostle.

In all these cases, Peter occupies a place of honor in a chair, another disciple acting as spectator. Christ performs his duty in the standing position, and this position was retained for some time. Engravings in Seroux d'Agincourt's "Histoire de



Christ washing Peter's Feet (bas-relief from early Christian sarcophagus)

l'Art par les Monumens" show the same treatment in a Latin manuscript of the Vatican Library, and in the frescoes of S. Urban alla Caffarella.

In process of time, however, the change was made to the kneeling posture, which we see in all later pictures.

The Foot-washing — to use the brief term found in lists of Christian subjects — is a common but not indispensable feature in the serial treatments both of Christ's entire life and of the Passion, found in all such longer series as Giotto's (Arena

Chapel, Padua), Duccio's (Opera del Duomo, Siena), and Dürer's Little Passion, but omitted in the shorter ones, like Ghiberti's (Florence Baptistery gate), and Dürer's Greater Passion.

Its place is immediately after the Last Supper, without regard to the particular form which that subject assumes. The artist had simply in mind the words which St. John used in introducing the incident, "Supper being ended."

With one accord, all artists have selected for representations the moment when Christ comes to Simon Peter, but there is still room for some variety in the particular words expressed by the apostle.

Fra Angelico (Florence Academy series) depicts the impulsive disciple's first shocked sense of propriety. With deprecating gesture he shrinks away, drawing his feet under him in his humility.

In Giotto's composition he has heeded Our Lord's explanation, and, having yielded his foot, extends his hand also. With Duccio, he lays one hand expressively on his head to include that in his request.

One may derive a general idea of the Italian type by comparing the three above-mentioned compositions, noting similarities and differences. One variation, which must strike us at once, is in the number of disciples present. Giotto and Fra Angelico give twelve, Duccio but eleven; the former conceiving the incident as taking place previous to the departure of Judas, the latter supposing it to follow.

Giotto and Fra Angelico both adopt the same general arrangement. The disciples sit in a semicircle, open towards the spectator, and Our Lord, seen in profile, kneels in the centre of the foreground, before the apostle Peter. Duccio masses the disciples together on an elevated platform at the right, with Christ kneeling at the other side before Peter, who occupies the foremost place in the company.

In all three pictures, a shallow basin of water is set on the floor in front of Christ; and in Giotto's picture we have the unique feature of one of the younger disciples standing with a companion just behind the Saviour, holding a jar of water in readiness. One fact belongs to all in common, and that is the extreme reverence of handling. Though in so lowly an attitude, the Saviour is a dignified, even a noble figure, per-

forming the task with a gesture which reveals him, in spite of the service, the Lord and Master.

Christ washing the Disciples' Feet is one of the most notable subjects in Gaudenzio Ferrari's frescoes in S. Maria delle Grazie, Varallo, highly praised in Bordiga's Guide for the noble and majestic mien of the Christ and for the interesting characterization of the apostles.

The early spirit of reverence is admirably preserved in a picture by Morando, in the Verona Gallery, formerly attributed to Morone. At the left, Peter and two other disciples still remain seated at the end of the table, while the remainder of the twelve are standing, one group directly behind the table, among them Judas, with averted face, and the rest of the number forming a group in the background at the right. Our Lord kneels opposite Peter, his figure falling within the left side of the picture, and at some little distance behind him kneels a servant with bucket and jar. By this arrangement the picture falls into two distinct groups, at right and left. We should have a group admirable in itself by taking out the figures of the disciples at table, with Our Lord kneeling before them. The Saviour's expression is one of profound humility, somewhat more artificial, perhaps, than that of the earlier masters, but nevertheless admirable. Pointing with one delicate hand to himself as he extends the other towards the copper basin, he seems to say, "If I wash thee not, thou hast no part with me." This work, it should be remarked, belongs to no series, having originally been painted as a separate picture for a chapel in S. Maria in Organo, Verona. There are other examples of the subject treated independently, as one by Tintoretto, in the National Gallery, London. In this, the sacramental quality of the earlier compositions has yielded to various touches of realism: a disciple in one corner wiping his foot; a woman holding a large taper at the left; a figure in the background reclining before a fire, etc. The *motif* of the central figures is as of old, the conversation between Our Lord and Peter, but lacking the old spirit of reverent interpretation. In the Berlin Gallery there are two pictures of Christ washing the Disciples' Feet as treated in German art.

By the younger Cranach (in the Berlin Gallery) the treatment is admirably conceived. Christ, holding Peter's foot in

his left hand, raises his right with a gesture of explanation, to which the apostle responds by laying his own hand on his head. One disciple carries a large ewer, and all the others are eagerly interested in the occasion, well grouped in the rear and at the left.

By Franz Francken II. the scene is combined with the

Christ washing Peter's Feet (Ford Madox Brown)

Last Supper, the washing of Peter's feet going on in the foreground, while the disciples converse together on benches arranged against the walls. Through a doorway, one looks into an inner room where all are seated at table. The picture is in the Berlin Gallery.

Dürer's wood-cut, in the Little Passion, has the homely simplicity which characterizes his rugged German imagination. With him, the foot-washing is no pretense, but an actual service, and Christ bends to the task with great seriousness, while Peter raises his hand expressively to his head.

The other disciples form a semicircular group in the rear of the room, — St. John, young and handsome, being chiefly interested in the main action.

A very notable contribution to the subject of Christ washing Peter's Feet is by Ford Madox Brown, of pre-Raphaelite fame. His painting was exhibited in 1852 in the Royal Academy, and was presented in 1893 to the National Gallery, London, where it represents admirably the strongly individual qualities of a rarely gifted artist. The painter throws off all the influences of tradition, and approaches the subject not less reverently than the old masters, but with a mind directly open to all the suggestiveness of the narrative. The moment of explanation is past. The Master has made his meaning clear to Peter, whose vehemence has given way to reverent submission, and Our Lord quietly proceeds with his task, grasping one foot firmly in his right hand, while he applies the drying cloth with the other. Both men are absorbed in reverie, their heads bent upon their breasts, the Master's youthful face full of pensive sorrow, the disciple's older countenance profoundly meditative; both submissive to the divine will, each in his own way. In the rear stands the table about which the other disciples sit in various attitudes of thoughtful attention.

The painter had an entirely unique interpretation to offer to the world, and, with assured technique and rich, subdued color, was able to carry his thought into perfect execution.

IX. Our Lord's Farewell Discourse

Let not your heart be troubled: ye believe in God, believe also in me.

In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you.

And if I go and prepare a place for you, I will come again, and receive you unto myself; that where I am, there ye may be also.

And whither I go ye know, and the way ye know.

Thomas saith unto him, Lord, we know not whither thou goest; and how can we know the way?

Jesus saith unto him, I am the way, the truth, and the life: no man cometh unto the Father, but by me.

If ye had known me, ye should have known my Father also: and from henceforth ye know him, and have seen him.

Philip saith unto him, Lord, shew us the Father, and it sufficeth us.

Jesus saith unto him, Have I been so long time with you, and yet hast thou not known me, Philip? he that hath seen me hath seen the Father; and how sayest thou then, Shew us the Father?

Believest thou not that I am in the Father, and the Father in me? the words that I speak unto you I speak not of myself: but the Father that dwelleth in me, he doeth the works.

Believe me that I am in the Father, and the Father in me: or else believe me for the very works' sake. — JOHN xiv. 1–11.

The discourse which followed the Last Supper, as related in the fourteenth, fifteenth, and sixteenth chapters of St. John, may reasonably be supposed to have taken place in the same upper chamber, where the table was laid, if not actually about the table. It was thus that Duccio represented it in his Passion series of Siena.

The setting is the same as in the previous subject, but the table has been removed, and the eleven disciples, Judas now absent, are seated in a group at the right, while Our Lord, at the left, speaks his comforting farewell words, "Let not your heart be troubled."

I have not seen any other series which has taken account of this discourse, and only one separate picture devoted to the subject. This is by Bonifazio II., in the Venice Academy, and has special reference to Philip's request, "Lord show us the Father." The composition shows Christ and Philip in full length figures in the foreground, with the heads of the apostles seen in the rear. The face of Philip is strong and sincere in earnest inquiry.

The Saviour is a fine example of the Venetian Christ ideal, the face has the same intellectual cast which we note in Titian's Christ, — beautiful without weakness. The gesture is graceful and natural, giving the impression of a simple dignity entirely in keeping with the incident.

Under the two figures are Latin inscriptions, giving question and answer.

X. The Agony in the Garden, or Christ on the Mount

Then cometh Jesus with them unto a place called Gethsemane, and saith unto the disciples, Sit ye here, while I go and pray yonder.

And he took with him Peter and the two sons of Zebedee, and began to be sorrowful and very heavy.

Then saith he unto them, My soul is exceeding sorrowful, even unto death: tarry ye here, and watch with me.

And he went a little farther, and fell on his face, and prayed, saying, O my

Father, if it be possible, let this cup pass from me: nevertheless not as I will, but as thou wilt.

And he cometh unto the disciples, and findeth them asleep, and saith unto Peter, What, could ye not watch with me one hour?

Watch and pray, that ye enter not into temptation: the spirit indeed is willing, but the flesh is weak.

He went away again the second time, and prayed, saying, O my Father, if this cup may not pass away from me, except I drink it, thy will be done.

And he came and found them asleep again: for their eyes were heavy.

And he left them, and went away again.

[And there appeared an angel unto him from heaven, strengthening him.

And being in an agony he prayed more earnestly; and his sweat was as it were great drops of blood falling down to the ground.]

Then cometh he to his disciples, and saith unto them, Sleep on now, and take your rest: behold, the hour is at hand, and the Son of man is betrayed into the hands of sinners.

Rise, let us be going: behold, he is at hand that doth betray me. — MATT. xxvi. 36–46, with LUKE xxii. 43, 44.

As the temptation in the wilderness was Our Lord's preparation for life, so the prayer in Gethsemane was his preparation for death. Both times we are permitted a glimpse of the inner conflict, but into a full comprehension of its meaning we may never enter. The physical sufferings which followed are an actual reality more readily apprehended, a symbol, as it were, of the deeper reality of the inner suffering. The Agony in the Garden is less visible to the outer eye than to the eye of faith. According to the canons of classic art, it is on this account more suitable for æsthetic treatment. Many sensitive temperaments desiring some artistic expression of Christ's passion, which shall not pain them with the intrusion of too obvious physical suffering, find this subject better adapted to that end than the Crucifixion.

The night of prayer ends with the Betrayal of Jesus into the hands of the Roman soldiery, and these two incidents, inseparably connected in thought, are likewise associated together in art. In most series of any considerable detail, both subjects have equal importance. When economy of space is necessary, the two are combined in a single composition, one or the other falling into the background. In serials, the Betrayal has taken precedence of the Agony, as a more necessary link in the development of the Passion, but as a separate subject in later art, the Agony in the Garden is much more popular; thus, in historic origin, the Agony appears to be later than the Betrayal, later even than the Crucifixion. The

earliest examples I find are in the illuminated manuscripts, as in the Gospel Book of Munich, and in a Greek manuscript of the Vatican Library. In the latter, Christ is prostrate on the ground in the oriental manner, and the divine help is manifested in the form of a hand in the sky.

That the subject was not common, even in mediæval art, is, I think, evident from the fact that Giotto does not introduce it into his series. Duccio, on the other hand, at about the same period, includes the subject in his much more elaborate development of the Passion narrative in Siena. It is remarkable to see how completely his composition covers the entire narrative: the eight disciples waiting at the left of the foreground, all sound asleep, — the three more intimate friends, on a little higher level towards the centre, sitting together, with faces lifted attentively as Christ stands speaking to them, — and still farther to the right, the suffering Lord, kneeling alone in his agony, with hands lifted in supplication, as an angel, hovering above him, stretches out the arm of strengthening comfort.

The typical composition in the period which follows differs considerably from this. The general arrangement is somewhat similar to that of the Transfiguration, the setting being a sloping landscape, with the three disciples lying on the ground in the foreground, and Our Lord apart, in the upper centre. The disciples are heavy with sleep, and Our Lord's agony is witnessed only by his angel companion. In the distance, a band of soldiers approaches, led by Judas. The Saviour kneels, usually in profile, on a mound which is sometimes of rocky formation, as in the pictures of Bellini and Mantegna. The cup, to which he refers as a symbol, takes material form as a chalice, which is a wellnigh invariable feature. In rare instances this stands on the rock just in front of the Saviour, as in the German pictures by Cranach and Schaeufelein in the Berlin Gallery, and in a painting in the Hermitage Gallery, attributed to Leandro Bassano (da Ponte). In the typical composition, however, the cup is borne by the angel, who flies down from the upper air to present it to the Redeemer.

The paintings of Giotto (Uffizi,[1] Florence), Bellini (National

[1] This picture is of special interest to compensate for the omission of the subject in Giotto's series in the Arena Chapel, Padua.

The Agony in the Garden (Schongauer)

(Gallery, London), Perugino (Florence Academy), Lo Spagna (National Gallery, London), illustrate this feature in the ordinary way.

Such a distortion of the angel's office is an inexcusable error of interpretation, and the misinterpretation is carried a step

farther when the angel brings a cross instead of, or in addition to, the chalice. Dürer's Agony, in the Little Passion, is an example of the former version, and Franz Francken II. (Berlin Gallery), Carlo Dolci (Pitti, Florence), and Murillo (Louvre, Paris), exemplify the latter. Still another version is to be noted in Gaudenzio Ferrari's composition (Varallo), where the cup is surmounted by the cross, as emblematic of the Eucharist. This thought was carried out still more boldly by others, as in both Passion series of Lucas van Leyden. Finally, as the most trivial perversion of the text, the place of the sustaining angel is filled by a row of cherubs presenting the instruments of the Passion. This is illustrated in Mantegna's Agony, in the National Gallery, and the idea was imitated by Poussin.

The text of St. Luke gives but the two simple facts in regard to the angel, that he "appeared from heaven," and that his mission was for "strengthening."

Duccio, with reverent fidelity to the Gospel, had ventured only so far as to show the angel just appearing in the heavens, and it is a pity that his successors should not have imitated his reserve. The only instance I have found of a similar delicacy of treatment is in the altar-piece by Basaiti in the Venice Academy. Here the angel, still high in air, a small graceful figure, comes flying down with hands outstretched towards the Saviour. In Leandro Bassano's picture in the Hermitage Gallery, Christ leans against the angel's knee, supported by the celestial messenger. In Ary Scheffer's picture, he rests his imploring hands upon the angel's arm.

The highest point of interest in the subject of the Agony in the Garden is the delineation of the Redeemer. It is one of the few instances in a life of perfect self-control where strong emotion is expressed. A subject like this presents a problem which only rare genius can solve, and which many have attempted, only to show their inadequacy. Such natures as Bellini, Perugino, and Carlo Dolci, fail entirely in the effort to realize the strong agony of that prayer in Gethsemane.

Sentimental sorrow, gentle resignation, these are easy and frequent themes, but a soul's anguish is not easily written on a face. Passing over, then, without further comment, the pictures of which brief mention has already been made, we

should mention Correggio's painting in the Apsley House, London, as one of the pictures of the subject which critics have called great. It is known chiefly through the copy in the National Gallery, London. The whole conception is distinctly modern in spirit, in the sense that it is not based at all upon any traditional ideas, but proceeds *de novo*. At the extreme left of the picture Our Lord is seen in full front, kneeling in the foreground, with the angel hovering just over him. The garden, at the right of the picture, is enveloped in shadow, in which the three disciples lie asleep, and beyond them is seen the approaching crowd. With splendid effect of chiaroscuro, Correggio has concentrated all the light on the figure of Christ, shining upon him in the heavenly radiance on which the angel is borne. There are no mechanical devices of cup and cross; such accessories would be superfluous here. The supreme artistic qualities of the picture, the poetic simplicity of the conception, disarm critical analysis of the Christ ideal. The expression shows the result of the conflict rather than the conflict itself.

Tintoretto (S. Rocco series, Venice), like Correggio, gives a distinct midnight character to the scene, though in his own way, which is very different. The moonlight gleams on the mantles of the disciples, who are grouped together as usual on the ground. Peter is awake, and looking towards the approaching soldiery, but the others are still asleep. Meanwhile, the Christ on a higher level, partly screened by intervening foliage, sits leaning his head wearily on his hand, a perfect impersonation of loneliness.

A continuous chain of pictures has extended through the seventeenth, eighteenth, and nineteenth centuries, without adding materially to the interpretation of the subject. As exponent of modern work, we have the compositions of the illustrated Bibles, Bida, Doré, Overbeck, and Tissot.

Previous to making the drawings for the Gospels, Overbeck, in 1835, painted the subject of the Agony in the Garden for the hospital at Hamburg. His biographer (Atkinson) describes this as a picture deeply impressive for its quietude and fervor.

In the latest rendering of the subject the angel is altogether omitted, and the outward symbol of divine help is in the ray of light which breaks through the heavens towards which the

Saviour's face is lifted. There are examples by E. S. Liska, by Bruni (in the Hermitage Gallery, St. Petersburg), and by H. Hofmann. Unfortunately these and other recent pictures are weakened by the sentimentality of the interpretation.

XI. The Betrayal and Arrest of Jesus: Christ led away Captive

And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with [lanterns and torches and weapons], from the chief priests and elders of the people.

Now he that betrayed him gave them a sign, saying, Whomsoever I shall kiss, that same is he: hold him fast.

And forthwith he came to Jesus, and said, Hail, master; and kissed him.

And Jesus said unto him, Friend, Wherefore art thou come? Then came they, and laid hands on Jesus, and took him.

And, behold, one of them [Simon Peter] which were with Jesus stretched out his hand, and drew his sword, and struck a servant of the high priest's, and smote off his ear. [The servant's name was Malchus.]

Then said Jesus unto him, Put up again thy sword into his place: for all they that take the sword shall perish with the sword.

Thinkest thou that I cannot now pray to my Father, and he shall presently give me more than twelve legions of angels?

But how then shall the scriptures be fulfilled, that thus it must be?—Matt. xxvi. 47–54, with insertions from John xviii.

While yet Our Lord prayed in the garden of Gethsemane, the Roman soldiery was approaching his quiet place of retreat, Judas showing them the way. Identified by the traitorous kiss of greeting, Jesus was quickly arrested and led away captive, Peter being the only disciple to offer any resistance, the rest taking ignominious flight. The incident has been considered a necessary link in the chain of events leading to the cross, and is commonly found in the notable historical art series of the life of Christ, going as far back as mosaics, and extending through the sculpture and illuminations of the mediæval period, into the Renaissance. The three titles given above represent the three distinct moments of dramatic action, some one of which is uppermost in the mind of the artist in selecting his *motif*. Occasionally, but rarely, the story is prolonged in two compositions. For instance, in the mosaics of S. Apollinare, Ravenna, we have both the Betrayal and Christ led away Captive; and the panels of the early Cologne School, in the Berlin Gallery, contain the two sub-

jects, Christ advancing to meet Soldiers, and the Kiss of Judas. Usually a single composition suffices to cover all the important circumstances. The setting is a landscape with some indication of the brook Cedron, which Christ

The Betrayal (Ghiberti)

crossed to enter the garden. Our Lord stands in the centre surrounded by a company of men bearing "lanterns, torches, and weapons," his calm, fine face brought into vivid opposition with the evil face of Judas. At one side, Peter falls fiercely upon Malchus, raising his sword to the latter's ear. This act of impulsive valor has always been rendered with

evident relish, as a tribute to the honor of the Prince of Apostles. On the other hand, the flight of the disciples is usually politely ignored, as detrimental to the proper reverence due the apostles; Duccio is one of the few who frankly portrays this incident of the story. Another point ordinarily omitted from the treatment of the subject in the well-known series is the prostration of the guards before the calm assertion of Jesus, "I am he." This incident, related by St. John only, was made prominent in the miniatures of old manuscripts, but does not appear in later forms of art.

The kiss of Judas is the most frequent *motif* in the following era among the early Italians, and we may refer to Ghiberti, Giotto, and Duccio for typical examples of their period. With all these artists, the success of their compositions is due to the distinctness which they give to the two central and contrasting figures, interwoven, as it were, in embrace. Each has his own theory of the traitor's character. With Giotto (Arena Chapel, Padua), he is brutal and stupid, with a head shaped like an idiot's; with Duccio (Opera del Duomo, Siena), he is crafty, cunning, deceitful, clasping his Master in a sinuous fawning embrace. Ghiberti (Florence Baptistery gate) avoids the difficulties of interpretation by presenting his figure in a rear view, so that we cannot see his face, but the strong detaining arm he throws about the Saviour bespeaks the evil determination of the man. All three artists agree upon the gentle submissiveness with which Jesus yields himself into the hands of the false disciple. In spite of his meekness, however, there is a moral recoil from contact with evil, which Ghiberti quite evidently intends to convey in the pose of the figure. Fra Angelico, with his usual shrinking from the portrayal of a wicked face or an evil thought, follows (in the Florence Academy series) Ghiberti in the general pose of Judas, so that by presenting the traitor partly in rear view the face is not fully seen.

In the fresco at S. Marco the gentle painter adopts still another expedient by representing the later moment of the incident, namely, Christ led away Captive. Our Lord is seen between two soldiers, to whom a priest gives orders. It is difficult to identify positively the figure behind one of the soldiers as the recreant disciple.

The German Passion artists seem equally divided in their choice of subjects from this incident.

Dürer selects the Kiss of Judas for the Little Passion, and Christ taken Captive for the Greater Passion. Lucas van Leyden in both his Passion series shows Judas in the act of giving the kiss, but also describes the vigorous measures taken simultaneously by the soldiers to secure their prisoner.

Schongauer's subject is very distinctly Christ led away Captive, and is treated with painful realism. A rope has been noosed about Our Lord's neck, and passes over the shoulder of a soldier who goes in advance, dragging his prisoner after him by the garments. One man seizes each arm, and still another grasps him by the hair. Judas is seen in the rear, his face turned in the opposite direction.

There is a notable painting of the Betrayal, by Van Dyck, in the Prado Gallery, Madrid. Under the spreading branches of a great tree, in whose shadows the flickering torches gleam, Our Lord is seized on either side, as Judas, holding his hand, leans forward to give the kiss. The face which the Saviour turns upon his captor is radiant with celestial beauty, as a beatific vision shining on the fierce hatred of his enemies.

Of modern pictures there is none specially notable except the painting by Hofmann, in the Darmstadt Museum. In this the artist has followed the German precedent in depicting the scene following the Betrayal. The arrest has already been made and the company proceeds on its way, the Pharisees in the lead. Our Saviour is in the midst, his hands bound together with a rope which is carried by a coarse-faced, helmeted soldier. After him come the other officers, and in the distance are Peter and other disciples. Judas lingers at a little vine-covered trellis at the left side, gazing after the procession. It is towards him that Our Lord's last sorrowful glance is directed as he goes on his way. Turning about to look well at the traitor, his face is presented to the spectator in full front, and is full of a tender reproach before which the false disciple fairly cowers.

By Ary Scheffer (1857), there is a picture of Christ and Judas, which is a companion piece to Christ and St. John. Here, as in the other, we have no accessories, but merely a portrait study of the two faces brought close together. Christ, sorrowful, yet resigned; Judas darkly sinister.

XII. Christ before Annas

And [they] led him away to Annas first; for he was father in law to Caiaphas, which was the high priest that same year. — John xviii. 13.

The trial of Jesus consisted of five different hearings: once before each of the priests, Annas and Caiaphas, once before Herod, and twice before Pilate. As these incidents are quite similar from an artistic standpoint, it is tedious to include them all in a single series, and this is seldom done. Christ before Annas is the most easily omitted without breaking the continuity of thought. It is understood that the latter and Caiaphas, his son-in-law, shared the office of high-priest in common, and the hearings before these two form substantially one matter. The following series contain the only examples I can find of the subject treated separately: Duccio's series at Siena, Dürer's Little Passion, Lucas van Leyden's Round Passion series, and the chapels of Sacro Monte, Varallo.

Duccio's composition represents the interior of a hall, with Annas seated at the left on a sort of bishop's throne. Christ is led in by the same company of men who are seen in the preceding scene of the Capture. He stands passively before the high-priest, his hands bound, listening patiently to the old man's discourse.

Dürer's picture is a scene of shocking brutality. Annas sits on a canopied throne in the rear, facing out, while the victim is dragged up a stairway in the foreground by two ferocious soldiers.

The subject of Lucas van Leyden's print is unmistakably stamped upon it in the name Annas on the high-priest's throne. The bearer of the name is an old man, at whose side are two attendants (perhaps the false witnesses), one of whom bends insinuatingly over his superior. As the meek prisoner is led in by the soldiers, two little children look at him wonderingly.

As St. John is the only Evangelist who mentions the hearing before Annas, and is also alone in the reference to the soldier who smote Christ on the cheek as he replied to the priest's questions, the latter incident is introduced into the representation of Christ before Annas, in the representation among the chapels of Sacro Monte, Varallo.

XIII. Christ before Caiaphas

And they that had laid hold on Jesus led him away to Caiaphas the high priest, where the scribes and the elders were assembled.

. . . . . .

Now the chief priests, and elders, and all the council, sought false witness against Jesus, to put him to death;

But found none: yea, though many false witnesses came, yet found they none. At the last came two false witnesses,

And said, This fellow said, I am able to destroy the temple of God, and to build it in three days.

And the high priest arose, and said unto him, Answerest thou nothing? what is it which these witness against thee?

But Jesus held his peace. And the high priest answered and said unto him, I adjure thee by the living God, that thou tell us whether thou be the Christ, the Son of God.

Jesus saith unto him, Thou hast said: nevertheless I say unto you, Hereafter shall ye see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

Then the high priest rent his clothes, saying, He hath spoken blasphemy; what further need have we of witnesses? behold, now ye have heard his blasphemy.

What think ye? They answered and said, He is guilty of death. — Matt. xxvi. 57–66.

Christ before Caiaphas is the subject properly following the Betrayal, and dates its historical origin as an art subject back to very early series. I find it among the engravings of sarcophagus bas-reliefs in Garrucci's "Storia della Arte Cristiana," and on the eleventh century doors of S. Zeno, Verona. Though not so ancient a subject as Christ before Pilate, and never, like it, treated independently, it has an equal importance in the serial treatments, and often where space is given to only one trial scene it is the preferred subject.

This is the case in Giotto's series of the Arena Chapel, Padua, in Fra Angelico's series of the Florence Academy, and in one of Lucas van Leyden's series of prints. The setting is a judgment hall, at one side of which the high-priest sits in state. The soldiers bring in Christ bound, and the company stand opposite Caiaphas. In addition, it is proper to introduce the figures of the two false witnesses.

Caiaphas is usually seen rending his garments in professed horror at the prisoner's blasphemy. Frequently, also, emphasis is laid upon the officer who struck Jesus with the palm of his hand, saying, "Answerest thou the high-priest so?" (John xviii. 22.)

Christ before Caiaphas (Holbein)

We may depend upon one or the other of these two features to distinguish this from analogous subjects.

Often we have both in a single composition, as in Giotto's fresco and Schongauer's print.

The opposition between the judge and the prisoner, and

the latter's attitude under condemnation, are the points in which the artist finds the opportunity for distinction.

Duccio (Passion series at Siena) is especially good in contrasting the meekness of the Saviour with the hypocrisy of the old priest.

Giotto is peculiarly successful here with his Christ ideal, the impersonation of calm, inherent superiority. The idea of the two priests sitting conjointly in the position of authority is borrowed from older art, the same device being used in a bas-relief on the brass door of the Benevento Cathedral.

Fra Angelico fails here, as usual, in any attempt to present a vivid contrast. The Christ, meek and gentle as he is, is hardly less mild in his expression than the high-priest, who regards him steadily. The German treatment of the subject is like the Italian in general features, except that the action of Caiaphas in rending his garments may be slightly less common, and, instead, the high-priest gestures towards the prisoner. It may be understood that the German coarseness never omits the cruel act of the soldier.

In other respects, however, the subject is perhaps the most dignified and the least painful of the Passion cycle in northern art. Holbein's drawing in the Basle Museum is especially interesting in *motif*, showing the Saviour turning his face mournfully upon the soldier who smites him. This is seen also in Giotto's fresco, but is not common.

The denial of Peter, which occurred while Christ was on trial in the high-priest's palace, sometimes makes a subject in the serial treatment of the Passion. Duccio, with careful analysis, places the first denial in the compartment below the Trial before Annas, the two rooms being connected by a staircase, giving the impression of simultaneity of occurrence. The second denial is just outside the door in Christ before Caiaphas, and the third, likewise outside the door, in the Mocking. As the incident belongs more properly to the treatment of the life of the apostle, it is discussed in Mrs. Jameson's "Sacred and Legendary Art," p. 190.

XIV. The Mocking

And the men that held Jesus mocked him, and smote him.

And when they had blindfolded him, they struck him on the face, and asked him, saying, Prophesy, who is it that smote thee?

And many other things blasphemously spake they against him. — Luke xxii. 63–65.

Condemned as worthy of death by all who were present at the hearing before Caiaphas, Christ was thereupon made the object of an hour's cruel mockery among the soldiers holding him in custody. This subject, though so entirely unsuitable for representation, both from a religious and artistic point of view, was early seized upon by the pious zeal of those mediæval artists who sought to impress upon the imagination every detail of Christ's suffering.

It appears among the illuminated manuscripts, though not, I should judge, as common there as the Flagellation. Later it held a recognized place in all prominent historical series, but where space is so limited as to make a choice necessary between this and the analogous subject, it usually yields to the latter. Each one of the Evangelists has in turn been made the basis of the mode of representation. As St. Matthew says nothing about Christ's face being concealed, some artists leave it uncovered. St. Mark speaks as if the entire face were covered, hence some have rendered it in this way. The latest and most permanent art version is in accordance with St. Luke's Gospel, and shows him blindfolded. Sometimes his eyes are seen plainly through the bandage, as a mystical expression for divine omniscience. This is the method of Fra Angelico in his panel of the series in the Florence Academy. Christ is here seated on a genuine throne, in the centre of the picture, in a pose of regal dignity. The painter did not intend that the spectator should forget for a moment the higher significance of the mock ceremony.

In Duccio's composition of the Siena series, Christ is still standing in the judgment hall of Caiaphas, who remains seated on his throne. Other painters introduce Caiaphas standing by as an on-looker, but remove the scene to another apartment. In Fra Angelico's picture, Caiaphas is seen in a rear view at the left, resting one hand on his hip as he contemplates the proceedings. Doubtless, also, Holbein intended for the

high-priest a tall witch-like spectator in his drawing (Basle Museum).

In Lucas van Leyden's composition, in his Round Passion, there is a group of distinguished on-lookers in the rear. In other cases, Christ is seated alone among the soldiers, as in

The Mocking (Fra Angelico)

Giotto's fresco (Arena Chapel series) and Dürer's wood-cut of the Little Passion.

The indignities heaped upon him are variously expressed, and range all the way from merely foolish jeering to actual and cruel violence. One soldier raises the hand to strike him, another thrusts a stick towards him, and others peer mockingly into his face or bend the knee to him. A curious device for tormenting is the horn sometimes carried by one of the men to blow derisively into Christ's ear. This is seen in Fra Angelico's panel and in Dürer's wood-cut of the Little Passion.

Christ mocked is the subject of a very striking picture by the modern Italian painter, Domenico Morelli.

XV. Christ's First Appearance before Pilate

When the morning was come, all the chief priests and elders of the people took counsel against Jesus to put him to death. — Matt. xxvii. 1.

Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled; but that they might eat the passover.

Pilate then went out unto them, and said, What accusation bring ye against this man?

They answered and said unto him, If he were not a malefactor, we would not have delivered him up unto thee.

Then said Pilate unto them, Take ye him, and judge him according to your law. The Jews therefore said unto him, It is not lawful for us to put any man to death:

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die.

Then Pilate entered into the judgment hall again, and called Jesus, and said unto him, Art thou the King of the Jews?

Jesus answered him, Sayest thou this thing of thyself, or did others tell it thee of me?

Pilate answered, Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done?

Jesus answered, My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

Pilate therefore said unto him, Art thou a king then? Jesus answered, Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice.

Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all. — John xviii. 28 38.

And they were the more fierce, saying, He stirreth up the people, teaching throughout all Jewry, beginning from Galilee to this place. — Luke xxiii. 5.

The night which had begun with the Passover and drew to an end amid the coarse insults of the soldiers was now passed. Morning dawned only to bring a new succession of painful events through which Our Lord was yet to pass. The first proceeding was to lead him to Pontius Pilate. This preliminary hearing was not of course of so grave an importance as the final interview with the governor, and hence it is not so popular an art subject. In Duccio's elaborate series at Siena, it comes in due course, as of equal importance with the other steps of the narration. Adhering conscientiously to the Gospel of St. John, the Sienese painter leaves the Jews just outside the judgment hall — which is an open portico supported by

slender pillars, — while Pilate receives the prisoner unattended save by his guard. The Roman governor is seated at the left, on a low platform, wearing as a sign of his nationality the wreath of bay which is often seen in the busts of the Roman emperors.

In Dürer's Little Passion, Christ's first appearance before Pilate was chosen by an unusual mark of preference, instead of the second appearance. The moment, however, is not the private hearing, but the approach of the company. Pilate stands on his portico, in the background, having just come out to meet the people. Our Lord is seen in profile, in the left corner of the foreground, entering the scene between two soldiers.

As the result of the hearing Pilate could find no fault in the prisoner, and this conclusion he communicated to the chief priests and the people. This subject follows Christ before Pilate in Duccio's series, but is rare in art.

In the Sacro Monte, Varallo, one of the chapels is devoted to this scene of Christ before Pilate, the governor having already interrogated the prisoner, and being now in the act of announcing the result to the waiting scribes and priests.

XVI. Christ before Herod

When Pilate heard of Galilee, he asked whether the man were a Galilæan.

And as soon as he knew that he belonged unto Herod's jurisdiction, he sent him to Herod, who himself also was at Jerusalem at that time.

And when Herod saw Jesus, he was exceeding glad: for he was desirous to see him of a long season, because he had heard many things of him; and he hoped to have seen some miracle done by him.

Then he questioned with him in many words; but he answered him nothing.

And the chief priests and scribes stood and vehemently accused him. — Luke xxiii. 6–10.

Amid the angry expostulations which greeted Pilate's favorable verdict upon the captive Jesus, the name of Galilee arrested the governor's attention. Here was a pretext for disposing of a difficult case, by referring it to the visiting king of that province; accordingly Jesus was forthwith led to Herod Antipas.

Christ before Herod is not a common art subject, belonging only to a detailed treatment of the Passion. I find examples in the following series: by Duccio in the Opera del Duomo,

Christ before Herod (Dürer)

Siena, in the series from the old Cologne school, in the Berlin Gallery, by Dürer in the Little Passion, and in the chapels of the Sacro Monte, Varallo. The composition has the same general characteristics of the other trial scenes, without any specially interesting feature to distinguish it. Herod usually wears a crown and carries a sceptre. Christ is attended as before by a guard, and is also accompanied by the Jews, who

"vehemently accuse" him. He stands, with hands bound, in patient resignation.

In Duccio's panel, the hands are tied in front of him; in Dürer's wood-cut they are behind.

I have never seen any separate picture of the subject.

XVII. Christ's Last Appearance before Pilate

And Herod with his men of war set him at nought, and mocked him, and arrayed him in a gorgeous robe, and sent him again to Pilate.

. . . . . .

And Pilate, when he had called together the chief priests and the rulers and the people,

Said unto them, Ye have brought this man unto me, as one that perverteth the people: and, behold, I, having examined him before you, have found no fault in this man touching those things whereof ye accuse him:

No, nor yet Herod: for I sent you to him; and, lo, nothing worthy of death is done unto him.

I will therefore chastise him, and release him.

(For of necessity he must release one unto them at the feast.)

And they cried out all at once, saying, Away with this man, and release unto us Barabbas:

(Who for a certain sedition made in the city, and for murder, was cast into prison.)

Pilate therefore, willing to release Jesus, spake again to them.

But they cried, saying, Crucify him, crucify him.

And he said unto them the third time, Why, what evil hath he done? I have found no cause of death in him: I will therefore chastise him, and let him go.

And they were instant with loud voices, requiring that he might be crucified. And the voices of them and of the chief priests prevailed. — Luke xxiii. 11–23.

When Pilate saw that he could prevail nothing, but that rather a tumult was made, he took water, and washed his hands before the multitude, saying, I am innocent of the blood of this just person: see ye to it. — Matt. xxvii. 24.

From Herod, Our Lord was again brought back to the judgment hall of Pilate, and a sharp conflict ensued between the mob and the governor.

This final appearance before Pilate ranks with the hearing before Caiaphas in importance among these last scenes. In serial treatment they are perhaps equally prominent in art, but for historical prestige, Christ before Pilate is more important, having been popular much earlier.

It would appear that during Christ's interview with the governor, the chief priests and Jewish people remained outside the palace, and that Pilate went and came to speak to

them. The first three Evangelists dwell upon his argument with the people, while St. John gives a glimpse into the private interview between the Nazarene and the Roman.

On this account, the representations of the subject in art may differ somewhat in the interpretation of the narrative, especially with reference to the number of people present, and the place of the hearing. The first form in which the subject is portrayed is seen in the bas-reliefs of early Christian sarcophagi. In these groups, the number of figures varies from three to seven. In the simplest form we see only Christ, Pilate, and a single spectator. Usually, however, Our Lord on the one side is attended by one or more soldiers, while

Christ before Pilate (bas-relief from early Christian sarcophagus)

Pilate, seated opposite, is assisted by a servant pouring water into a basin, and a spectator looks on. The distinguishing features of the occasion are Pilate's wreath of bay, and the basin (more frequently a classical urn) standing on a small table beside him.

The governor is not always engaged in washing his hands; it is rather the preceding moment of perplexity, when he

Christ before Pilate (Tintoretto)

rests his cheek thoughtfully on his hand, clasps his hands about his knee, or gestures towards the prisoner. Our Lord in the mean time stands waiting patiently, his hands as yet unbound, and suffering none of the common prisoner's indignities.

The earliest compositions I can mention from serial treatment are in the sixth century mosaics of S. Apollinare Nuovo, Ravenna, and in a carved ivory book cover (Milan Cathedral)

of the same period. While the latter is of the most rudimentary style, the former is like the other compositions of that series, full of dramatic interest, and containing a large number of figures. Here Pilate is actually performing the symbolic act of washing his hands, Christ still standing before him as if on trial.

This became a common *motif* of succeeding artists. We find it in Germany as late as Martin Schongauer, in his engravings of the Passion, and in Italy as late as Tintoretto, in the frescoes of S. Rocco, Venice.

The Venetian fresco is of unusual interest in the series in which it finds place. The scene is the open air, just outside the Prætorium, and the Roman governor is seated on the platform of the palace steps, on which Christ stands, held prisoner by a rope in the hands of a soldier. The action of Pilate is commonplace. Dipping his hands into the water which the servant at his right pours into a basin, he turns about, looking out of the picture to speak to a man addressing him from below. His act thus loses much of its intended significance. The real interest centres at once, as it properly should, upon the tall wraith-like figure of Christ, a thin line of light gleaming in an otherwise dark picture. With hands bound and head bent pensively, he is the impersonation of loneliness, of an isolation made infinitely more pathetic by the presence of a great throng.

Long before the time of Tintoretto, at the beginning of the fourteenth century, Duccio had analyzed the narrative carefully, and had separated the moment of Christ's standing before Pilate for examination from that later moment of Pilate's final decision to yield the Jews their victim, while he washes his hands of their guilt. Accordingly he devotes one panel of his series (Opera del Duomo, Siena) to the "appearance" before Pilate, while another represents Christ led away by Jews during Pilate's hand-washing.

This second *motif* makes quite a different composition from the type we have just been considering, and finds further illustrations in German art, as in Holbein's drawings in the Basle Museum, and Dürer's Little Passion.

In these, Pilate is the principal figure, sitting on his canopied throne at the left, with servants beside him holding basin and ewer. Christ is seen going out of the picture at the right, led away between soldiers.

Separate pictures of Christ before Pilate have sometimes been painted, this being the only trial scene thus treated. There is one in the Venice Academy, by Benedetto Cagliari (brother of Paolo Veronese), and another in the Naples Gallery, by Andrea Meldola (Schiavone).

A celebrated example from our day is the great picture of Munkacsy finished in 1881, which, after making an exhibition tour of Europe and the United States, became a possession of Mr. John Wanamaker in Philadelphia.

A faithful student of types and costumes and all that goes towards the making of an effective *mise en scène*, the artist has nevertheless made an historical error in locating the scene in the Prætorium. On the other hand, his picture tells the story better than it would if literally accurate. His subject is indeed a composite of the entire narrative, an epitome of the great facts which led to the Crucifixion. It presents the Christian religion in conflict with the narrow prejudices of the Jews and the iron tyranny of the Romans, with the sin and ignorance of the great majority shouting "Crucify him!" Pilate is given the bullet-shaped head and the stern, hard features which we associate with the worst of the Roman emperors. He sits listening intently with knitted brows to the accusation. Caiaphas is an impersonation of pharisaism, crafty, clever, pompous, confident. In the midst of his enemies Christ stands, his face lifted with the martyr's exaltation, placid and unmoved, but with no suggestion of latent power, and making no appeal to sympathy or admiration.

XVIII. The Flagellation or Scourging

Then Pilate therefore took Jesus, and scourged him. — John xix. 1.

The verdict of the multitude had been against Jesus, and Pilate's next step was to have the prisoner scourged. This subject was among the several incidents of the Passion developed in the mediæval period, when religious sentiment stopped short of nothing as too painful for representation. In my investigation it has seemed rather more frequent in manuscripts than the Mocking, and appears also in the series on the doors of the Benevento Cathedral, and S. Zeno, Verona, and on the column at Gaeta. All the circumstances are sup-

plied by the artist's imagination and are shocking alike to taste and to reverence.

It is supposed that Our Lord was stripped and was bound by the hands to a post or pillar, hence the frequent title of the subject, Christ at the Column. The position in which the victim is placed affects in some measure the horror of the scene.

An early device for mitigating the painful impression was that of partly hiding the figure behind the pillar, the body being attached on the farther side. This was followed by Duccio in the Passion series at Siena.

More commonly, Christ is in front of and back to the pillar, facing the spectator, with hands behind him.

In some German series, he stands at one side of the pillar, seen in profile with face turned towards the pillar, the arms encircling it, as in Dürer's Little Passion and in one of Van Leyden's prints; or with back to the pillar and hands behind him, as in Van Leyden's Round Passion. The scourging is done by two, sometimes three soldiers, standing on either side. The effect, as will be noted, is much more painful when the body stands sidewise than when facing out, the blows in the latter case being directed upon the back, while in the former case some of them fall with cruel force directly in front. One of the most painful pictures I have ever seen of this harrowing subject is the engraving of Mantegna, where Christ, bound at one side of and back to a pillar, is attacked simultaneously in front and rear by brutal soldiers. Apparently just made aware of the enemy behind him, he turns to look over his shoulder, with an expression of intense horror, bending his body forward to escape him, and thus falling the more easily into the reach of the scourge in front.

Fra Angelico's gentle spirit is at opposite poles to the vigorous realism of Mantegna. Two slender youths timidly raise tiny wisp-like rods, their brows knit as if with shame before the reproachful gaze of the suffering Saviour (Florence Academy).

In the more strictly historical treatment of the scene, Pilate is present, either giving the order, as Duccio represents him, or standing by to see it executed, as in the German prints. Often there are several other spectators.

Strange as it may seem, the Flagellation has been made the subject of independent paintings in the decoration of churches,

The Flagellation (Signorelli)

whence they have finally made their way to galleries. Such an one is by Signorelli in the Brera Gallery, Milan, originally painted for the monastery of S. Maria in Vittoria. The artist makes this a fine study of the nude, showing the executioners as fully stripped as their victim. The fine muscular develop-

ment of the two men in the foreground is well exhibited in the bending of their lithe bodies, and their relation to the central figure is such that we scarcely get the impression that their blows will injure him. The Christ himself is not intended as an object of compassion. His well-rounded body bears no sign of suffering, and his face, framed in long, wavy hair, droops pensively rather than sorrowfully, as if quite unheedful of his surroundings.

In the same gallery is a Flagellation by Borgognone, from the Church of S. Maria del Mercato, Fabriano.

In the Church of S. Pietro in Montorio, Rome, Sebastian del Piombo painted the Flagellation below the Transfiguration. In later art, we occasionally find the subject of Christ bound to the Column, the moment being that preceding the actual Flagellation, and therefore a trifle less painful.

There is such a picture by Botticini, in the Belvedere Gallery, Vienna, and another in the Louvre by Le Sueur.

The moment following the Flagellation has also been represented. There is a celebrated painting by Velasquez in the National Gallery, London. The fainting Saviour is seen seated on the floor, his hands still fettered by the rope.

In a fresco by Luini, in the Chiesa del Monastero Maggiore, Milan, the Saviour is seen being unbound from the column by two soldiers. The two last named pictures are of an idealized devotional order, rather than actual historical representations.

XIX. Christ crowned with Thorns

And [Pilate] delivered Jesus, when he had scourged him, to be crucified.

And the soldiers led him away into the hall, called Prætorium; and they call together the whole band.

And they clothed him with purple, and platted a crown of thorns, and put it about his head,

And began to salute him, Hail, King of the Jews!

And they smote him on the head with a reed, and did spit upon him, and bowing their knees worshipped him. — Mark xv. 15–19.

The same spirit of mockery which had incited the soldiers after the hearings before Caiaphas and Herod to make cruel sport of their prisoner burst forth again after the Flagellation, and a sort of mock coronation ceremony furnished the new

Christ crowned with Thorns (Titian)

diversion. Christ crowned with Thorns is the proper title of the subject in art, and it probably appeared first among the mediæval illuminated manuscripts. It belongs to almost all Passion series, but in general historical series of Christ's life it is one of the exceptional subjects. It is not difficult for the casual observer to confuse the subject with the Mocking, the jeering attitudes of the soldiers being the same in both compositions.

The crown of thorns should make a distinguishing feature; the reed sceptre and the purple or scarlet robe are also prominent. When these points are noted, we know that the reference is to the incident after the Flagellation, and not to the incident following Christ before Caiaphas, however misleading or confusing the title of artist or commentator may be.

Duccio's panel of the Siena Passion series represents the incident as taking place in the hall of the Prætorium, where Pilate looks on from his throne. Christ, seated in the centre, bears with tranquillity the sport of his tormentors. One is in the act of crowning him with the thorn garland, two others smite him on the head with long reeds, and two kneel in front; just outside the portico, the priests and scribes stand waiting.

The later Italian type composition differs from this, and, like Giotto's (Arena Chapel series, Padua), shows the soldiers alone with their victim, whom they have removed from the hall of judgment. In other respects, the main features are the same. In the German composition, Pilate is invariably present, but rather at a distance, looking on phlegmatically. As in the other Passion subjects, the treatment is repellent to all fine feeling, in the coarse vulgarity of the soldiers.

Christ crowned with Thorns, like the Flagellation, is an occasional subject for separate treatment. There are two such works by Titian, one in the Louvre, Paris, and another in the Munich Gallery. In the Louvre picture, the Saviour is seated in the corridor of a stone prison, his body wrenched into a distorted posture by the agony he is undergoing at the hands of his inhuman tormentors. Two great muscular soldiers drive the crown down upon his head with heavy pikes, while a third reaches forward to join in the same cruelty. Another spits in his face, while a man in front holds the prisoner's hands down firmly. In point of composition, the Munich picture differs

only in the omission of the soldier who spits in Christ's face, and in a somewhat different action on the part of the man in front. The character of the scene is, however, quite dissimilar in the two works on account of the lighting. In the Louvre picture we have daylight, while the Munich picture is shrouded in a mysterious gloom lighted by the flaring jets of a candelabra. The Louvre picture, though very carefully finished, is of low color tone; the other glows with Titian's splendid color harmonies. Painted when the artist was ninety years of age, it was a labor of love for his own delight, and was still unfinished in his studio when Tintoretto, the story goes, begged it for a gift.

The two paintings are indeed great works of a great master's great old age. The connoisseur finds in them all the splendid artistic qualities which painters desire to study and imitate. It is quite another question, and one upon which opinions must always differ, as to the suitability of such subjects for art. Unsurpassed by any of the German pictures as an exhibition of cruel brutality, there is nevertheless a refinement of feeling in the handling which puts them on quite a different plane. They are like nothing in art so much as the famous Laocoön, and the same theories apply to both, either for or against such productions.

XX. Ecce Homo

Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. . . .

Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man! — John xix. 4, 5.

After the mock coronation, Jesus, still arrayed in the apparel of a king and wearing his crown of thorns, was brought forth by Pilate for a final appeal to the people, who had remained without waiting for their victim. "Behold the man," said Pilate to the assembly, as Jesus came forth, and these words in their Latin form, *Ecce Homo*, have been the accepted title for the art representation of the incident. In historic origin it is apparently not so old as the other connected Passion subjects, not found with them in the eleventh century bas-reliefs or even in illuminated manuscripts. The earliest

representation I have seen is in the twelfth century mosaics of S. Marco, Venice. Our Lord stands facing out in full front view, carrying the reed with one hand, and in the other a scroll, on which is inscribed "Spinis coronat sum" (I am crowned with thorns). On each side stands a jeering figure, and in front kneel three others. Somewhat in the rear, Simon stands waiting, with the cross over his shoulder, and at one side is Pilate, magnificent in a jeweled robe, pointing to the figure of the thorn-crowned Saviour. The picture is an idealized treatment of the subject, combining the mock coronation with Pilate's announcement, and suggesting also the later moment of the cross bearing. The two leading figures are Christ and Pilate, and the significant gesture of the latter gives the germinal idea of the later composition, the Ecce Homo. The real popularity of the subject dates from the later fifteenth and early sixteenth centuries. It then appears in all the German Passion series, in the frescoes of Gaudenzio Ferrari at Varallo, and of Tintoretto at S. Rocco, Venice, and in a considerable number of independent pictures.

As a fully developed historical subject, the scene of the Ecce Homo is in the open air, where the people are gathered in front of a building. On a balcony overlooking the place, sometimes at the top of a flight of steps, appears the figure of Our Lord, between Pilate and a soldier. This arrangement brings out with remarkable force the real dramatic quality of the moment, forming an artistic and religious climax to the succession of trial scenes. The Christ has been previously brought into the presence of the several officials who from their high positions of authority sit in judgment upon him. He is now presented face to face with the people at large, and, by the subtle suggestiveness of art, his elevated position opposite them gives him the place of authority. He is now the judge, and the shouting crowd below are condemned even as they shout "Crucify him." All this is, of course, suggested rather than expressed in art. Here, as in other Passion subjects, the higher significance is often obscured by the predominance of physical suffering. There is really no excuse for this; the infliction of actual pain is for a moment suspended; Jesus is here the Man of Sorrows rather than of physical suffering, and, as Leonardo has taught the world once for all, sorrow may still be majestic.

The typical composition may be illustrated from Italian art by a painting by Mazzolino in the Dresden Gallery. This is a characteristic work of a master whose fondness for a multiplicity of small, well-finished figures was more Flemish than Italian. His picture is, on this account, interesting to the connoisseur, but not illuminative to the student of the Gospels. Our Lord is supported between two men, as if almost fainting with weakness, and this interpretation is necessarily detrimental to the proper dignity of the subject.

Titian's fresco, in the S. Rocco series, carries this vein even farther in a composition which is as different as possible from the ordinary type. Christ lies on the ground, exhausted with the scourging, and Pilate stands over him, pointing him out to the people.

At a later date (1543) Titian again painted the subject after the more ordinary style of composition. The Roman governor has caused Christ to be brought out of the palace door at the left, and exhibits him from the top of the marble steps. The picture has many of those characteristic Venetian elements which so charm the eye, two fine horses with rich trappings, men in armor, banners, spears, etc., and all the details well composed. The Pilate is an altogether new type. Often stern and cruel, he is nevertheless usually essentially dignified, but here he is simply a jolly good fellow treating the whole affair as a joke. The Christ is the same figure we have just seen crowned with thorns, with refined, handsome features, a well-modeled, robust body and delicate hands. His attitude, as in an oft repeated *motif*, is that of stooping forward, as if pitifully weak and stumbling (Belvedere Gallery, Vienna).

The leading idea of the German composition is to emphasize the physical weakness of Christ and to make him as pitiable as possible. He appears bending helplessly, almost about to fall forward with weariness. A single description would apply equally well in all the prominent Passion series, and would conform to the general outline already indicated, whether by Dürer, Holbein, Schongauer, or Lucas van Leyden. By the last named engraver there is a celebrated print of large size, not connected with any series, the Ecce Homo of 1510. This is interesting for the German setting, the fine distribution of groups, and the elaborateness of detail.

The seventeenth century produced a few notable pictures of

the Ecce Homo. There is one in the Dresden Gallery by Aart de Gelder which immediately suggests Rembrandt, both in the setting and in the Christ ideal. On the balcony of a baronial castle Our Lord appears as the simple, gentle peasant, without crown or reed, his hands unbound and clasped loosely before him, his eyes raised to heaven. The people below seem little interested either in Pilate or the figure to which he directs their attention.

From a picture suggesting the manner of Rembrandt we turn at once to the work of the Dutch master himself to see what effect that manner may produce united with the great originative spirit. This is the etching of 1636, which strikes a high note of interpretative power. The arrangement is original: the crowd surges out on the steps of the imperial palace, bearing Christ in the midst, whose noble figure with bared breast towers like a fine marble in the motley company. His face is lifted in heavenly communion, as if entirely unconscious of his surroundings. Just in front of him is a group of Jews, appealing to Pilate with arguments and imprecations, and in the left corner of the foreground a mass of heads is dimly outlined, indicating a turbulent crowd awaiting impatiently below.

The Ecce Homo is the subject of the finest work of the Flemish painter Adrian van der Werff, and the picture is in the Munich Gallery. Our Lord is led down the palace steps by the soldiers, and is greeted by a group of women below with violent demonstration. Pilate, seated on a balcony above, extends both arms downwards towards the prisoner, and in the left corner, as in Rembrandt's plate, the waiting populace are dimly descried. The figure of Christ is a beautiful nude, scarcely concealed by the flowing garment which is caught together at his shoulder. His face has delicately cut, high bred features, and his hands are fair and slender like a woman's. Yet, in spite of the somewhat sentimental character which we expect to find in this artist, the picture is on the whole nobly conceived.

The historical Ecce Homo of recent times belongs chiefly to Biblical series, though we have a notable example of a separate picture in Benjamin West's Christ Rejected, considered by good critics the artist's best work. The picture is in the Pennsylvania Academy of Fine Arts, Philadelphia. The scene is the marble paved portico of a palace, thronged with a great

Ecce Homo (Ciseri)

company of men, women, and children. Our Lord stands on a slight elevation at the left, facing the great company with calm dignity. On the lower steps, in the centre of the composition, are Pilate with the Roman toga and bay wreath, and Caiaphas with priestly robes and the great breastplate. Both are gesticulating violently, the governor with hands stretched towards Christ in an appeal, the priest throwing his arms wide apart with the gesture of repudiation. Munkacsy has painted the same subject as the third in his series of Christ pictures. The style of composition follows the ordinary type of balcony scenes, and, like his other works, the characterization of the excited populace is full of vigorous realistic power.

A painting by the modern Italian artist, Ciseri, has attracted considerable attention. The ordinary point of view is entirely reversed, and we look from the rear of the balcony upon the area where the crowd is gathered. Pilate leans far over the balustrade pointing with a backward gesture to the Man of Sorrows, who stands apart in lonely dignity.

An idealized rendering of the Ecce Homo gives us only the balcony, with Christ exhibited there by Pilate. The spectators are eliminated, and we who look at the picture are in their places called upon by Pilate to behold the man. Such a treatment, though primarily devotional in design, may often border closely upon the theatrical, with Pilate in the character of a clever showman. Admiration centres upon the beautifully modeled torso of Christ's figure, as attractive as that of the martyred St. Sebastian. The most celebrated examples of this style of picture are by Cigoli in the Pitti Gallery, Florence, the artist's masterpiece; by Correggio in the National Gallery, London; by Titian in the Prado Gallery, Madrid, and by Ary Scheffer. Such pictures are frequently described and are much more widely known than the historical representations.

The subject is still further idealized when we have only the thorn-crowned head of the Saviour wearing an expression of suffering resignation. Such heads were extremely popular in the seventeenth century, and Guido Reni literally manufactured them in the quantity. They were also common in the Spanish school, and there are examples by Murillo and Morales.

XXI. Christ led to Calvary

Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away.

And he bearing his cross went forth into a place called the place of a skull, which is called in the Hebrew Golgotha. — John xix. 16, 17.

And as they led him away, they laid hold upon one Simon, a Cyrenian, coming out of the country, and on him they laid the cross, that he might bear it after Jesus.

And there followed him a great company of people, and of women, which also bewailed and lamented him.

But Jesus turning unto them said, Daughters of Jerusalem, weep not for me, but weep for yourselves, and for your children. — Luke xxiii. 26–28.

The events of the day had moved rapidly to a culmination. Pilate had delivered up the prisoner to be crucified, and it only

Christ led to Calvary (sixth century mosaic)

remained to lead him to a spot outside the city for this purpose. Then began what is called the "procession" or journey to Calvary. Our Lord had already been divested of his mock finery, and, clad in his own raiment, led the procession, of which St. Luke draws a vivid word picture.

As an art subject, Christ led to Calvary has an origin and history exactly corresponding to the Betrayal. Like the latter, it appeared in the mosaics of S. Apollinare Nuovo, Ravenna, at a period antedating the general introduction of Passion subjects, and from that time on it seems to have been considered an indispensable subject in the historical treatment of Christ's life.

In St. John's account, Jesus is referred to as himself bearing his cross, while the other Evangelists relate that the burden was laid upon Simon the Cyrenian. The inference is that it was carried successively by the two.

In the earliest representation I have seen, namely, the mosaic of S. Apollinare Nuovo, the three Synoptic Gospels are followed, and the Cyrenian carries the cross, walking beside the Saviour.

In the following centuries, down to the time of Duccio, the choice seems to have been distributed between Jesus and Simon, as the cross-bearer, according as the design was to emphasize the suffering or the dignity of the crucified one.

The bas-relief on the doors of S. Zeno, Verona, shows Jesus bearing the cross, while on the doors of the Benevento Cathedral, Christ is erect in the centre, and another figure bears the cross.

Duccio appears to be the last to make prominent the service of the Cyrenian. As in the Ravenna mosaic, the cross-bearer is at Christ's left, and a soldier on his right seems to conduct or lead him, but with no exhibition of force (Passion series at Siena).

In the other type of composition, where Christ himself bears the cross, we have a well-defined arrangement, which was adhered to till the fifteenth century. The walls of the city are at the left, and the procession issues from the gate and extends across the picture. Our Lord's position is in the centre, carrying the cross over one shoulder with dignified ease. He is not bent beneath the burden, and he wears no crown of thorns. Just behind him is the group of weeping women, prominent among them the Virgin mother. To these Christ turns as he walks, with words of comfort and prophecy.

The type is illustrated, with almost no variations, in the series by Ghiberti (Florence Baptistery gate), Giotto (Arena Chapel, Padua), and Fra Angelico (Florence Academy). It

is also seen in the frescoes of S. Croce, Florence (in the sacristy), and in the frescoes of the Spanish Chapel of S. Maria

Christ bearing the Cross (Morando)

Novella, Florence. In all these we are impressed by the artist's reverence, and by the noble dignity of the Christ.

The succeeding generations changed all this, and gradually

developed an entirely new type, emphasizing the physical sufferings of the Saviour. He now invariably wears the crown of thorns and has a painful expression of weariness.

The beginning of this later type may be seen in Morando's picture in the Verona Gallery, containing only three figures, the thorn-crowned Christ preceded by the executioner and followed by Simon.

Other pictures make far greater demands upon the spectator's sympathy. More and more prominence is given to Christ's difficulty with his burden; he bears it almost fainting, or has even actually fallen under it. The latter *motif* becomes in some cases so mechanical that I have seen pictures where Christ seems to be lying or kneeling on the ground, posing for the purpose of having the cross laid across his back. Some of the Germans show a ghastly ingenuity in the cruelties of the soldiers.

In Lucas van Leyden's Round Passion, one of these brutes strikes the prostrate Christ with a rope, while another pulls him roughly forward. A similar *motif* is seen in a print by Schongauer. Several Germans introduce the figure of St. Veronica, whose connection with the incident is explained in Mrs. Jameson's "Sacred and Legendary Art," p. 630.

The later Italians are not far behind the Germans in emphasizing Christ's physical suffering, but with more refinement of handling.

The fresco in the S. Rocco series, Venice, attributed to Titian, is quite unique in arrangement. The body of the composition is filled with a steep hill encircled by a winding path, along which the procession moves, Christ having reached the summit, his figure brought into relief against the sky-line in the upper centre. The figure is too small to be clearly seen, but it is evident that he bends heavily forward under the burden of the cross which he carries on his back. Nearly all other later Italian pictures are independent of series. In these, a prominent feature is the agony of the Virgin, who faints in the arms of her companions. This subject, being, according to the Rosary, one of the Seven Sorrows of the Virgin, is considered in this light in Mrs. Jameson's "Legends of the Madonna," p. 315.

The most celebrated example is Lo Spasimo of Sicilia, in the Prado, Madrid, which has so long borne the name of

Raphael that it is difficult to imagine how the coming generations can learn to call it (after the latest critics) the work of Giulio Romano.

In the Louvre Gallery, Paris, a picture by Veronese represents Christ fallen to the ground under the cross, which the executioners support, while the Virgin at one side faints in the arms of St. John the Evangelist.

The seventeenth century produced pictures of the subject in various schools.

There is an example in the Prado Gallery, Madrid, by Juanes, and another in the Brussels Museum, by Rubens. The Flemish picture is full of life and motion, and in spite of the pathos in the prostrate figure of the Saviour, the entire conception is as spirited as of a triumphal procession pressing forward to new victory.

The subject of Christ bearing the Cross has been treated in the same idealized manner as that applied to the Ecce Homo. The solitary half-length figure of the Saviour is presented in profile, the head crowned with thorns, the hands grasping the cross on the shoulder.

There are pictures of this kind by Palmezzano, in the Berlin Gallery; by Giorgione, in the Palazzo Loschi, Vicenza; by Sebastian del Piombo, in the Hermitage Gallery, St. Petersburg; by Cariani, in the Belvedere Gallery, Vienna, and by Morales, in the Louvre, Paris. To this class belong also the paintings by Titian, in Madrid and St. Petersburg, containing the additional head of Simon.

XXII. The Preparation for the Crucifixion

The Evangelists maintain a reverent reserve in regard to the immediate preparations for the Crucifixion and the precise methods of procedure. Up to this point the narrative has detailed every step of the proceedings, and art has zealously followed after. And now where history pauses imagination still presses on.

Several art subjects have been supplied between the Journey to Calvary and the Crucifixion. One of these represents Christ Stripped of his Garments, and such a picture is in Fra Angelico's series in the Florence Academy, Holbein's drawings in the Basle Museum, and in a few wood-cuts of other Germans.

Another subject found in miniatures and some German pictures is the Virgin binding the loin cloth on Christ.

The Nailing to the Cross is a very frequent subject in early art, and extended quite late into the Renaissance. It is among the tenth century miniatures of the Greek Menologium of the Vatican Library, in the mosaics of Monreale (twelfth century), included in the drawings of Holbein and in Dürer's Little Passion, and found among the frescoes of the Cremona Cathedral (Pordenone), and in the chapels of Sacro Monte, Varallo.

In the Italian miniatures I have examined, the cross is already in place while the nailing goes on. In the German composition, as illustrated by Holbein and Dürer, the cross lies on the ground, from which position it is presumably presently to be raised into place.

The Elevation of the Cross is a late subject, developed chiefly in the seventeenth century by the Flemish and French schools. The great painting of Rubens in the Antwerp Cathedral is the most celebrated example. The cross here marks the diagonal line on which the great Fleming was wont to build his compositions, and the body of Christ is seen in strong light in the centre of the splendid muscular giants who strain and pull at the weight.

XXIII. The Crucifixion

And they crucified him, and parted his garments, casting lots: that it might be fulfilled which was spoken by the prophet, They parted my garments among them, and upon my vesture did they cast lots.

And sitting down they watched him there;

And set up over his head his accusation written, This is Jesus, the King of the Jews.

Then were there two thieves crucified with him, one on the right hand, and another on the left.

And they that passed by reviled him, wagging their heads,

And saying, Thou that destroyest the temple, and buildest it in three days, save thyself. If thou be the Son of God, come down from the cross.

Likewise also the chief priests mocking him, with the scribes and elders, said,

He saved others; himself he cannot save. If he be the King of Israel, let him now come down from the cross, and we will believe him. — Matt. xxvii. 35–42.

And one of the malefactors which were hanged railed on him, saying, If thou be Christ, save thyself and us.

But the other answering rebuked him, saying, Dost not thou fear God, seeing thou art in the same condemnation?

And we indeed justly ; for we receive the due reward of our deeds : but this man hath done nothing amiss.

And he said unto Jesus, Lord, remember me when thou comest into thy kingdom.

And Jesus said unto him, Verily I say unto thee, To-day shalt thou be with me in paradise. — LUKE xxiii. 39–43.

Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene.

When Jesus therefore saw his mother, and the disciple standing by, whom he loved, he saith unto his mother, Woman, behold thy son !

Then saith he to the disciple, Behold thy mother! And from that hour that disciple took her unto his own home.

After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, I thirst.

Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth.

When Jesus therefore had received the vinegar, he said, It is finished: and he bowed his head, and gave up the ghost.

The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day, besought Pilate that their legs might be broken, and that they might be taken away.

Then came the soldiers, and brake the legs of the first, and of the other which was crucified with him.

But when they came to Jesus, and saw that he was dead already, they brake not his legs:

But one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. — JOHN xix. 25–34.

From whatever point of view the life of Christ is regarded, the culminating point is the Crucifixion. It was the inevitable tragedy of a life devoted to a great reform, the crowning sacrifice of him who was given for the sins of the world. To the Christian faith of two thousand years the event has had a double significance, as an apparent defeat and an essential victory. That these two opposed ideas could be combined in a single art representation is on the face of it impossible; one or the other must be sacrificed. But, as we have seen, art has never stopped short at the impossible. On the contrary, even when its resources were most meagre, with the childlike boldness of ignorance it ventured into this tremendous undertaking. And when once the Crucifixion made its appearance in art it was soon apparent that it could never be discarded. All arguments as to its adaptability to representation are futile. Æsthetic principles count for nothing against the voice of the people. The Crucifixion satisfies some longing of the human heart which will make itself felt in spite of all theories of art and religion. It does not explain the fact away to say that this craving is

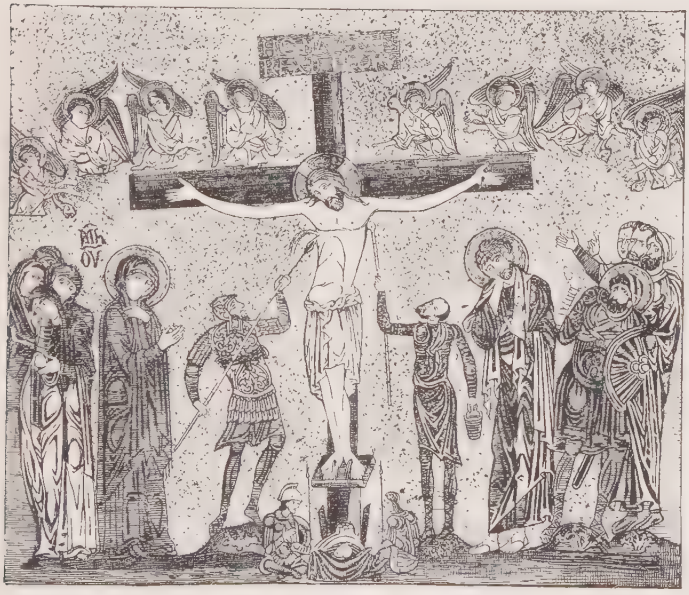
morbid. There is a deeper reason underlying it, if we have but the sympathy to read it. It may be that sorrow is more easily understood than joy; it may be that defeat finds a wider kinship than success; it may be that love made manifest in sacrifice is a more tangible reality than love triumphant. The subtleties of the human heart we may never fully understand, but we must accept its needs as fact.

As we have already seen (p. 220), the Crucifixion as an art subject dates from the Council of Constantine in 692. As there is, however, no rule without exception, some representations of an earlier date are in existence, and no history of the subject is complete which does not mention these. The first is on a carved ivory tablet, preserved in the British Museum, and which from its style cannot be later than the fifth century.

A better known representation is the miniature of the famous Syriac Gospel in the Laurentian Library, Florence, and this is assigned to the year 586. In this the three crosses are in line, facing out, as in later pictures. Christ, on the central cross, is clothed in a long sleeveless tunic reaching to his ankles. His eyes are wide open, as if still alive, though a soldier is in the act of piercing his side. Opposite, another man holds up a sponge. Three men sit on the ground in front, holding a garment between them, and at the extreme right and left are groups of mourning spectators, including the Virgin accompanied by St. John.

For some centuries following, the custom of draping the figure of the crucified Saviour was continued. He was also for a long time represented with eyes open, as the Lord of life; and the crown of thorns, the token of his suffering, was long deferred. An incidental characteristic of the early Crucifixion is the method of nailing the two feet separately to the cross, as distinguished from the later method of superimposing them. Many of the primitive pictures were highly symbolic in character, introducing allegorical figures of the Sun and Moon, Earth and Water, the Church and the Synagogue, and containing also such emblems as the pelican, the serpent, etc. A not infrequent form of the cross was as the green stem of a tree with branches. Those representations which were not symbolic were distinctly idealized, containing only a single cross with attendant figures. The Virgin mother and St. John the

Evangelist are frequently represented one on each side of the cross. Their gestures express sorrow and submission, with one hand to the cheek and the other extended towards the Saviour. Likewise, also, we see the Crucifixion between two soldiers, the one with a spear (Longinus) and the other with a sponge (Stephaton). Examples of the Crucifixion from the eighth and ninth centuries are not abundant or easily accessible, but the period from the tenth to the thirteenth centuries provides plenty of illustrations in illuminated manuscripts (*e. g.* the Gospel Books of Gotha, Munich, and Trier), bas-reliefs



The Crucifixion (twelfth century mosaic)

(*e. g.* the Gaeta column), and mosaics (*e. g.* S. Marco, Venice). It is interesting to trace through these the slow process by which the typical composition crystallized into form. The twelfth century mosaic of S. Marco may be taken as a representative example of the completed type of the mediæval Crucifixion. All the older symbols have been dropped, and the symbol of the skull at the foot of the cross makes its

appearance as an innovation. Also we have the newly developed treatment of hovering angels above. The Christ is dead instead of the living Christ of the older time, but that we are still in mediævalism we see from the separation of the feet and the absence of the crown.

In the thirteenth century a new zeal for the subject of the Crucifixion was aroused by the preaching of St. Francis, and it rapidly rose to supreme preëminence as a subject of Christian art. The fully developed composition of the following centuries attempts a definitely historical method of treatment with all three crosses in position and a very considerable number of spectators present. The Saviour's cross occupies the centre, is somewhat taller than the others, and has at the upper end of the main shaft a small inscription board, on which Pilate's words are indicated by the initials of the Latin form, I. N. R. I. At the foot a skull is often but not always seen. On Christ's right hand is the repentant thief, and on the left the unrepentant. Pains are taken to distinguish these two individuals, not only from the central figure, but from each other. They are generally tied to their crosses by ropes about the wrists and ankles, instead of being nailed, and are sometimes in horrible positions of torture, with arms bent back over the transverse beam of the cross. The face of the one who repents is peaceful, while that of the other is brutal and often distorted. In some representations the death angels are seen hovering just over the crosses to receive the departing soul, which, in the case of the repentant thief, is a tiny naked baby, and, in the case of the bad thief, a small black imp, the former held upon a cloth by an angel, the latter writhing in the grasp of a fiend.

The witnesses of the event naturally fall into two groups, the friends of the Saviour at his right, near the repentant thief's cross, and his enemies on the other side, scribes, Pharisees, and soldiers. Among the latter may usually be distinguished one with a spear (Longinus) and another with a sponge (Stephaton). The right hand group consists of the Virgin and her attendant women, with St. John the Evangelist. In the course of time this group grew into prominence, precisely as the corresponding group was at the same time changing character in the Procession to Calvary. The grief of the Virgin mother, finally culminating in her fainting, becomes a *motif*

distracting the attention from the main interest of the composition. Its relative importance in the Crucifixion is not so great as in the other subject, because of a larger number of accessory figures to draw the eye, and the towering prominence of the central object. A common feature at one edge of the composition in the foreground is the group of soldiers dividing Christ's garment among them. They may be seated on the ground casting lots, as in the Crucifixion of the Spanish Chapel, Florence, or standing in altercation, as each tries to wrest it from the other, as in Giotto's fresco of the Arena Chapel, Padua. In many pictures Mary Magdalene is seen at the foot of the central cross, sometimes kneeling, sometimes standing and clasping it with her arms, looking up to the Saviour or bowing her head with overwhelming grief. A figure less easily understood by the uninitiated is that of the centurion, who, when the earthquake and other signs followed the death of Christ, exclaimed, "Truly, this was the Son of God." He is clad in mail, and is most often seen on a horse, raising his hand in the declaration of his sudden enlightenment. The company of hovering angels introduced in the mediæval period was carried into the Renaissance Crucifixion with many beautiful variations. Often the special office of some one of these celestial attendants was to catch the drops of precious blood in chalices.

As to the portrayal of the central figure in this grand panoramic scene, the whole purpose has undergone a complete change from the original ideal. It is Christ the Victim, not Christ the Victor, whom we now behold, hanging dead upon the cross, with drooping thorn-crowned head, and riven side, the blood streaming from the nail prints and spear wound. Passing over all the last words of the dying Saviour, the general consensus of art fixed upon a later moment when the spirit had left the suffering body. Thus Christ is not an actual participant in the scene, as the principal personage, but rather an effigy set up in the midst of the composition. Much depended upon the individual artist as to the dignity of the crucified one even in death. The modeling of the nude figure became in advancing technique a favorable opportunity for the painter to display his knowledge of anatomy and the beauty of the human figure. The face of the Christ, though so often only pathetic in suffering, was sometimes touched with a higher

suggestiveness of noble resignation. Altogether it may be said that the Renaissance produced, both in Italy and in the north, some dignified and impressive pictures of the Crucifixion, though to pronounce any of them a perfect realization of the Christian ideal would be quite another matter. Some few among them are really great, and require specific consideration.

First of all should be mentioned Luini's Crucifixion at Lugano, because it sums up in the most complete way all the elements of the type composition as established by his predecessors. Without any points of originality, it is nevertheless a beautiful work, full of refinement and earnest Christian sentiment.

As different as possible from the gentle tradition revering Luini was the impetuous Tintoretto. To the latter, the Crucifixion was a mighty tragedy whose dramatic quality he analyzed with keen artistic insight. Three times he painted the subject, and in each case represented it from a different point of view. In the Crucifixion of S. Cassiano, Venice, the executioner is just putting the finishing touches to his work, reaching down from the ladder to take the tablet of the inscription from the hands of a man below. The three crosses are in a diagonal line extending from the lower right corner of the composition towards the centre. The thieves, who are still painfully alive, turn their faces to the spectator, but Our Lord is seen in profile, a far finer, nobler face than Tintoretto usually gives him, and as yet free from any appearance of suffering. At the left, the Virgin is seated on the ground, looking directly into the Saviour's face, and St. John beside her turns also to his Master, evidently receiving his parting charge. On the horizon line is a row of upward pointing spears, belonging to the Roman soldiery standing on a lower level; but, save for this sign of an adjacent throng, there are no spectators but those mentioned. The entire originality of the *motif*, the choice of that most tender of all Christ's words from the cross would alone give the picture unusual prominence, but it has as well fine artistic qualities to recommend it to the critic's admiration.

In the Crucifixion of the Venice Academy it is not so easy to define the exact moment of action. The wound in the Saviour's side would indicate that he is already dead, yet the executioner has but just finished his task and is even now

THE CRUCIFIXION (DETAIL) TINTORETTO

descending the ladder, while the repentant thief appears to be proffering his request. The Saviour's head, bent directly forward, is so foreshortened that we cannot read his expression, but it seems to be full of noble beneficence. The composition is closely crowded with figures, the usual groups in the foreground, and behind the crosses many other spectators in earnest discussion.

The great Crucifixion of S. Rocco is much more celebrated than either of the preceding, its greater claim to fame resting upon the magnificent extent and variety of the composition. The central figure is not essentially different from that of the Academy picture, the attitude being the same. In the S. Rocco picture, however, the principality of the Christ is emphasized by the immense semicircular glory against which the upper part of the cross is relieved. The moment is the dying Saviour's expression of thirst, in response to which a man on the ladder placed against the cross bends forward to dip a sponge into a bowl held up from below. At the right, one of the thieves is about to be fastened to his cross, which lies flat upon the ground and upon which he sits. At the other side the repentant thief's cross is in process of elevation, and strong men pull it into place by means of ropes. That each one of the thieves' crosses should be the centre of so much action is at once a defect and an advantage. Compositionally it destroys the unity of the whole, but on the other hand it affords a striking contrast to the central group, making the latter thereby more prominent as the centre of repose. But whether we admire or deprecate so much variety in a single composition, we can never cease to wonder at the inexhaustible fertility of the imagination which conceived it.

It would be difficult to find a greater contrast to Tintoretto's work than the Crucifixion by Mantegna, in the Louvre, Paris. In point of size the two are at opposite poles, one being a huge fresco, and the other only a single compartment of the predella of a Madonna. They are both, nevertheless, finished achievements of great artists, and so characteristic that it is proper to bring them into comparison. In the Venetian picture all is tumult and action while the keynote of Mantegna's work is repose. While the former is full of variety, the latter is absolutely simple. Mantegna used here to the utmost advantage his mastery of the classic *motif* applied to Christian

sentiment. All the grouping is in statuesque pose, yet strong emotion is expressed on each face. The spaces between the crosses contain two main groups, the Virgin and her women at the Saviour's right, the soldiers at the other side. At the outer edges stand the single figures of St. John the Evangelist and the Centurion. The crucified figures are elevated at an unusual height above the heads of the standing spectators, and this device serves to emphasize the solemn significance of the event as well as to proportion the composition harmoniously.

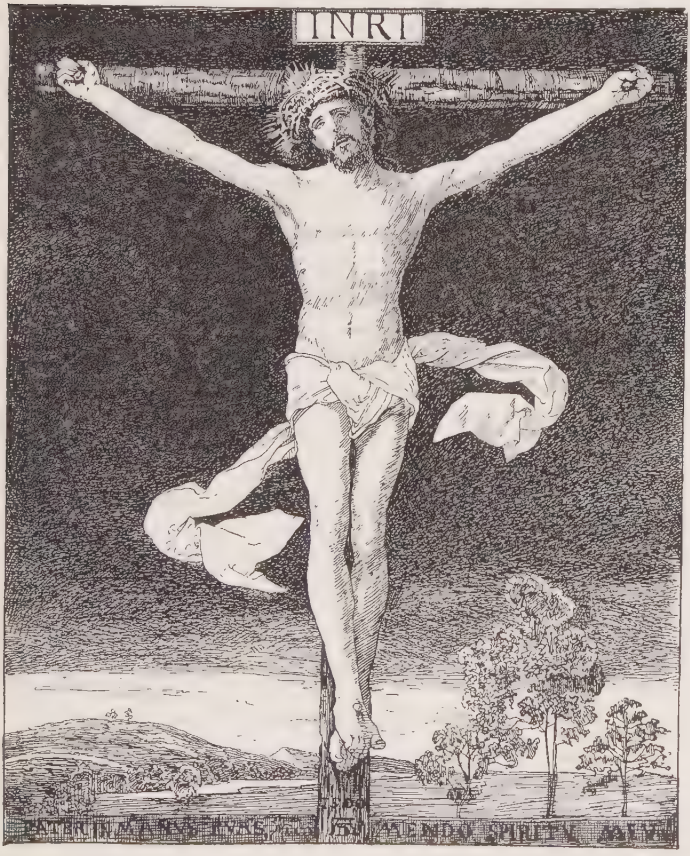
From the Crucifixion of the north we select a single example in a remarkable engraving by Lucas van Leyden. Like the Ecce Homo, which has been previously referred to, this is a large composition full of interesting figures minutely characterized. The crosses are on a hill in the rear, and the moment is that of the soldier's spear thrust into the side of the crucified Saviour. The point of view is not the actual process of the event, but rather the varying moods in which the spectators apprehend its significance.

All that has been said thus far of the Renaissance Crucifixion has had reference to the historical representations, both because these entail more description and because they are more distinctly in the line of our study. It should be understood, however, that a more idealized style of treatment was developed simultaneously with the historical. A work of this kind — picture or bas-relief — shows the single cross of the Saviour with saints or votaries — a solitary figure or a whole company — in adoration. Such representations serve a distinct devotional purpose; the mood of the devotee is transferred to the spectator, and together they contemplate the sacred mystery.

Of this class is the famous Crucifixion by Perugino in S. Maria Maddelena dei Pazzi, Florence, a large fresco, of which the Arundel Society has made a chromo-lithographic reproduction. Through three large arches we look out on a quiet Umbrian landscape, the eye following the course of the river which winds across wide spaces between undulating hills. In the centre of the foreground is the single cross on which hangs the Saviour, calm and beautiful, with the Magdalene kneeling beside it. Two figures are under each arch at the side; at the Saviour's right, the Virgin standing, and St. Bernard kneeling; opposite, St. John standing, and St. Benedict kneeling. The style of treatment is perfectly adapted to awakening a devo-

tional spirit. There is no strain upon the attention, no shock to the sympathies, nothing jars upon the perfect harmony. Here may the wearied spirit be calmed into repose.

One of the early works of Raphael was an idealized Cruci-



The Crucifixion (Dürer)

fixion, introducing the old traditional features of the sun and moon above the cross and the angels holding chalices below the wound prints. The style is closely imitated from Peru-

gino, and the worshipers below have the same contemplative attitudes and fervent expressions which characterize the work of the Umbrian master (collection of Mr. Du Mond, London).

In the cloister of S. Marco, Florence, facing the entrance, is a fresco by Fra Angelico which strikes the keynote of the monastic life of which he was an exponent. This is the Crucifixion, with St. Dominic kneeling at the foot of the cross, his face tense with the strong agony of the devout soul entering into the sacrifice of his Lord.

The idealized form of the Crucifixion with the Virgin and St. John was a favorite subject with Martin Schongauer, by whom are several such prints, full of pathos and fine religious feeling.

The highest ideal form of the Crucifixion is where the single cross fills the picture and no other figures are present. Such an one is by Dürer in the Dresden Gallery, simple and strong and awful in loneliness. The single cross fills the entire canvas to its margins relieved against a still landscape which stretches away into the pale line of light on the horizon. The eyes of the Crucified are raised to heaven, the mouth opened as if in the last desolate cry of anguish. The delicate beauty of the body is unmarred by any ghastly blood stains. Another painting of this sort by Guido Reni, in the Church of S. Lorenzo in Lucina, Rome, is also very grand and impressive.

In the seventeenth century there were some noble Crucifixions produced by Van Dyck. One which comes to mind as especially fine is in the Antwerp Museum.

The idealized Crucifixion is the form most common in our own day. We have, it is true, a conspicuous example of the historical treatment in the work of Munkacsy and Verestchagin, but to outnumber such is a large body of pictures containing the single cross without accessories. Not any one of these, however, has as yet passed into history as a notable success.

In connection with the development of the Crucifixion, we should note also the growth of the crucifix. This is the portable cross on which is represented the figure of the Crucified One, painted in bas-relief, or in round sculpture, made in any material, wood, metal, stone, or clay. Such representations, appearing first in any considerable number in the tenth century, reached the height of their development in the four-

teenth century simultaneously with the completion of the type composition of the historical Crucifixion. From this time on the multiplicity of crucifixes passes all possible computation. Placed for many centuries on every altar of every Christian church, the chief household treasure of every Christian home, and the personal property of every individual throughout Christendom, their number reached inestimable figures. They range all the way from such works of art as a Donatello or a Luca della Robbia might design, to the rude toys sold in the market-place to the contadini. It is not possible within the limits of this study to give any account of particular examples, but it is of interest to note the modern reaction from the long accepted type and the return to the earlier and loftier conception.

In the centre of the newly restored (1894) altar screen of Winchester Cathedral, England, the Crucifix is a nineteenth century rendering of the mediæval motto, "Christus vincit, Christus regnat, Christus imperat." Standing with arms outstretched, not nailed to the cross, but marked with the stigmata to indicate the sacrifice, with crowned head and open radiant eyes, the Christ statue expresses to the Church the victory of the Supreme Sacrifice.

If now we pause to grasp into an entirety all the manifold forms in which art has represented the great event of Calvary, historical and idealized Crucifixions and Crucifixes, we begin to realize the importance of the subject. Beyond doubt it is the most conspicuous feature of the Christian cycle. The history of its development seems a literal fulfillment of St. Paul's declaration of faith: "I determined not to know anything among you, save Jesus Christ, and him crucified."

XXIV. The Descent from the Cross

And, behold, there was a man named Joseph, a counsellor; and he was a good man, and a just:

(The same had not consented to the counsel and deed of them;) he was of Arimathæa, a city of the Jews: who also himself waited for the kingdom of God.

This man went unto Pilate, and begged the body of Jesus.

And he took it down. — Luke xxiii. 50–53.

There is a striking contrast between the scenes immediately preceding and those immediately following the Crucifixion.

It is the contrast between Jesus in the midst of his enemies, mocked, scourged, and tormented, and Jesus in the midst of his friends, loved, cherished, and lamented. Still more it is the contrast between Jesus alive and suffering, and Jesus in the repose of death. It is from this last element of repose that the art subjects following the Crucifixion derive an entirely new quality. The objections brought against the appropriateness of suffering for graphic representation yield to the artistic possibilities in the peaceful beauty of death. It is true that many artists have fallen far short of their privileges in this respect, making no change in Our Lord's expression of physical suffering, even beyond his death. Such an interpretation is unworthy of the high calling of sacred art. The master spirits have taught us a better way.

As an art subject, the Descent from the Cross has its origin in the mediæval period side by side with the companion subject of the Entombment. It occurs in the twelfth century mosaics of Monreale, and in the Gospel Books of Gotha, Munich, and Trier.

After the Deposition was introduced, it was obliged to share the honors with the later subject. Few of the historical series treated both, and most made a selection between the two. Duccio, for instance, in the Passion series at Siena, preferred the Descent from the Cross, while, as we shall see a few pages later, others preferred the Deposition.

In the Cologne school series (Berlin Gallery) and in Dürer's Little Passion we have both subjects.

It is, however, in independent representations quite apart from serial art that we get our finest examples of the Descent from the Cross. It is an interesting fact that the masterpieces of two great painters are devoted to this subject, namely, Daniele da Volterra and Rubens.

On the briefest possible statement that Joseph of Arimathæa took the body of Jesus down, art has builded an elaborate composition. Nicodemus, who brought spices for the embalming, is supposed, naturally enough, to have assisted in the task. St. John the Evangelist and the Virgin mother, mentioned as standing near the cross, are also added, besides the other women whom St. Matthew and St. Mark mention as witnessing the Crucifixion afar off. This makes a company seldom smaller than eight, and easily increased to fifteen or twenty.

The Descent from the Cross (Daniele da Volterra)

Some of these figures fill a purely perfunctory office, apparently assisting, but really without efficacy, in the lifting of the body.

The subject, like all others, developed in detail through the centuries.

In Niccolò Pisano's bas-relief at Lucca, the cross is so low that the Saviour needs only to be lifted off in the arms of a loving disciple. Later, a ladder was made a necessary adjunct to the occasion, and after a while two ladders became customary, and three or four are often seen. Joseph and Nicodemus usually officiate from the top of the ladders, while St. John is conspicuous in supporting the falling body from below. In earlier art, the Virgin mother also stood at the foot of the cross, with St. John, either receiving the body in her motherly embrace, as in Duccio's beautiful panel of the Siena series, or caressing him tenderly, as in Niccolò Pisano's relief. This simplicity of interpretation was replaced in later art by the same process of reasoning as that applied to the preceding subjects, the Journey to Calvary, and the Crucifixion. It is supposed that the Virgin mother could not endure the anguish of the moment, and fainted in the arms of her companions. Thus, for the third time, we have the group of the fainting Virgin, with attendant women, introduced into a composition whose central interest is so absorbing that no other *motif* should be allowed to overshadow it.

One of the best works of Fra Angelico is the Descent from the Cross, painted in 1445 for the Church of Santa Trinità, and now in the Florence Academy. Some of its good points are most clearly understood by contrasting them with the defects of the average composition. The handling of Our Lord's body is arranged with utmost simplicity and naturalness, and with no superfluous and meaningless figures. The on-lookers are grouped at each side, and are coördinated with the central action by two connecting figures, the Magdalene kneeling to kiss the Saviour's feet, and a charming young saint adoring. The Virgin mother here attracts no undue attention by her own emotion; she shares with the others the spirit of solemn resignation, sinking on her knees, with folded hands. Above all, the interest focuses on the beautiful figure of the Christ, so tranquil in the relaxation of death.

Volterra's masterpiece is in the Church of the Trinità de'

Monti, Rome. The Christ is held almost in a sitting posture in the upper centre of the composition, his rather effeminate beauty contrasting artistically with the dark muscular man who supports him. Directly below, the Virgin lies prostrate, with three women bending anxiously over her.

Rubens's great painting in the Antwerp Cathedral is one of the best known pictures in the world. It is a work that the artist alone can fully appreciate in its accurate adaptations of anatomy, its splendid color scheme, and the masterly compactness of the composition.

Two well-known black and white pictures of the Descent from the Cross are the engraving of Mantegna and the etching of Rembrandt, each strong in the characteristic qualities of the individual engraver. It is interesting to note that for lowering the body both artists use a cloth held by a man bending alone over the horizontal bar of the cross.

Rembrandt's composition describes a very tall triangle, and over the group thus massed falls a broad ray of light from the upper air. Rembrandt also painted the subject of the Descent from the Cross (1633) in the very fine painting in the Munich Gallery. There is a replica in the Hermitage Gallery, St. Petersburg.

XXV. The Deposition and Preparation for Burial

And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. Then took they the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. — John xix. 39, 40.

The interval between the Descent from the Cross and the actual placing of Our Lord's crucified body in the tomb is filled, in the Evangelist's narrative, with the Jewish burial preparations, consisting of wrapping the body in linen with spices.

Christian art has made the most of this opportunity to prolong the Passion cycle, and has invented various aspects of the subject. There is, first of all, that moment's pause at the very foot of the cross, to lay the body on the ground. This is, properly speaking, the Deposition. Or again, the group is removed from the foot of the cross to the vicinity of the tomb, or is even seen without definite setting. Here the emphasis

being usually upon the grief of the mourners, the subject is most appropriately known as the Lamentation. The most idealized forms of the Lamentation are the Pietà, — this name applying especially to the group of the Virgin alone with her crucified son — and the Dead Christ with Angels. Finally, we have the actual process of making ready the spices and linen for the burial, which we may most suitably call the Preparation for Burial. All these subjects being but slightly differentiated, the titles are used indiscriminately.

To make the confusion greater, the subjects covering this interval are constantly mistaken for the adjacent subjects of the Descent from the Cross and the Entombment. The reader can place no dependence whatever upon the titles used in guide-books, catalogues, or works of general art criticism. Each must use his own eyes and his own common sense to determine the real significance of the picture observed.

In historic origin, the entire group of subjects between the Descent from the Cross and the Entombment is comparatively late. The earlier art had been satisfied with those two leading points in the narrative, and it was the later spirit that demanded a more poetic theme. When once it was introduced, the Deposition became so popular that it sometimes replaced the Descent from the Cross, as in Dürer's Greater Passion, and still more often represented both the Descent and the Entombment, substituting a single composition for the two, as in Giotto's series in the Arena Chapel, Padua, Fra Angelico's series in the Florence Academy, and in Gaudenzio Ferrari's frescoes in S. Maria delle Grazie, Varallo. The great majority of examples, however, are found independent of serial treatment.

Of the Deposition at the Foot of the Cross, sometimes called Christ taken down from the Cross, we have a specially celebrated example in the painting of Morando, among the Passion series in the Verona Gallery. This contains the six usual figures, — Nicodemus, Joseph of Arimathæa, and St. John, and the three women, the Virgin, the Magdalene, and Salome. Christ is supported in a sitting posture by Nicodemus, and the Virgin bends over him grieving.

The picture has commanded very high critical praise for its artistic qualities of color and drawing, and for the dignity and classic repose of the composition.

The Deposition (Marconi)

The Deposition is the subject of Rocco Marconi's best work, a painting in the Venice Academy. Here it is the mother who supports her dead son in a sitting posture leaning against her lap, while the other spectators are divided into two groups

of two each, one kneeling and one standing, at opposite sides. The peaceful beauty of the dead Christ illustrates admirably the better spirit of interpreting this subject. It should be noticed, also, that both in this picture and in that of Morando there is no unseemly display of grief, no violence of emotion and gesture.

In the same quiet vein of subdued, resigned sorrow are the beautiful pictures in the Pitti Gallery, Florence, by Perugino and Bartolommeo.

Of quite another *motif* is the composition in which the Virgin swoons while still holding the dead Christ. We have already seen this idea introduced into three of the previous subjects, and noticed how it detracted from the unity of the thought. In this case the same objection could not be raised, because the action of the Virgin is not, as before, a side issue, but is combined with the central conception. A single illustration will make this clear, — the wonderful picture by Botticelli in the Munich Gallery. The Virgin, majestic in grief, holds the body, delicately moulded as of a youth, bending backward in a long beautiful curve across her lap. Her fainting is entirely free from sensationalism, and attracts no bustling anxiety on the part of the others. St. John puts an arm about her for support, and leans over to grasp securely the weight which is slipping from her relaxed hold. The picture is one which grows upon the spectator with every new observation, so solemn is the impression it makes.

Raphael's drawing in the Louvre Gallery, Paris, which is almost as familiar as any of his paintings, is also based on the idea of the Virgin's fainting; here, as in Botticelli's composition, she does not actually fall, but merely leans back upon her companions, thus leaving the extended body of the crucified Saviour the central object of interest.

In the seventeenth century art, the idealized Deposition or Pietà was a very common subject, and was treated with great feeling by the best of the Italians of the period, as is instanced by Guido Reni's noble painting in the Bologna Gallery, and Annibale Caracci's in Naples. By Van Dyck there are several such pictures in which beautiful lamenting angels are introduced. In the French school there are pictures by Poussin, Munich Gallery, and Le Sueur; by De la Roche and De la Croix (Museum of Fine Arts, Boston).

As the Germans are of a decidedly practical turn of mind, it is in their pictures that we most often find signs of preparations for burial, — the jar of ointment brought by Nicodemus, and the linen cloth on which the body lies ready to be wrapped. We see these touches in the prints of Dürer (Little Passion) and Lucas van Leyden. They are also introduced into one of the small compositions in the background of Luini's Crucifixion at Lugano.

XXVI. The Entombment

Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, [which was hewn out of a rock] wherein was never man yet laid.

There laid they Jesus therefore because of the Jews' preparation day; [and rolled a stone unto the door of the sepulchre.

And Mary Magdalene and Mary the mother of Joses beheld where he was laid]. — John xix. 41, 42, and Mark xv. 46, 47.

In the early acceptation of the term entombment (or its foreign equivalents), as well as in the early conception of the incident, the leading idea was the actual process of placing the body in the tomb, usually lowering it into a sarcophagus. In this sense the subject dates from the mediæval period, when it first appeared with the companion subject, the Descent from the Cross. It is in the mosaics of Monreale and in the Gospel Books of Gotha, Munich, and Trier. It was not, however, of long duration or of great popularity in Italian art, and was, as we have seen, replaced by the Deposition, in more or less idealized forms, to which the name Entombment continued to be erroneously applied. In some of the earlier compositions, the Virgin mother's part is one of actual service, but this is not common, and Duccio's panel of the Passion series, Siena, shows the ordinary style of treatment. His composition contains the same company of people that we have previously seen in the Descent from the Cross, — Joseph of Arimathæa and Nicodemus, prominent in practical service, the Virgin mother and St. John the Evangelist, conspicuous for their demonstration of affection, and Mary Magdalene making a display of violent grief. Piero della Francesca (in a predella at Borgo San Sepolcro) reverses the action of the Virgin and Magdalene, showing the latter kissing the Saviour's feet, while the former throws up her arms in a gesture of abandoned sorrow.

The noble altar-piece by Taddeo Gaddi, in the Florence Academy, contains no unseemly exhibition of painful emotion. From the rear of the sarcophagus the Virgin, St. John, and Mary Magdalene all bend tenderly over to caress their beloved dead, while all the surrounding company, grief-stricken though they be, express their emotion with dignified reserve. In all these pictures the figure of the crucified Saviour is stretched in peaceful repose upon the linen lowering cloth, the features, so far as lay in the artist's power, composed in the quiet serenity of death.

There is an interesting engraving of the Entombment, by Mantegna, in which the arrangement is varied by the Virgin's fainting, seated on the ground between two women, while St. John stands beside them weeping. In the mean time, the centre of attention is the usual action at the sarcophagus, into which two men (Joseph of Arimathæa and Nicodemus) are lowering the body, while two women bend sorrowfully over from the rear. There is another engraving by Mantegna, also called the Entombment, which depicts a moment just preceding the above. Christ's body is borne by two men from the left side to the sarcophagus in the centre. The work is one of the most painful of this powerful artist's terrible realism, the agony of grief displayed being unendurably violent. The *motif* here — the Bearing of the Body — is the later form in which the Italian painters preferred to represent the subject.

Weary, perhaps, of the monotonous repetition of a somewhat formal and uninteresting composition, they found in this new variation ample opportunity for the display of technical skill in anatomical effects, while they evidently had but a vague notion of any actual moment upon which the composition is founded. The most notable of all paintings of this kind are those of Raphael in the Borghese Gallery, Rome, and of Titian in the Louvre, Paris. These are pictures to delight the connoisseur with their artistic qualities, but otherwise their good points are quite dissimilar. Raphael's work is admirable for the skill with which the weight is managed, while Titian's, lamentably defective in this respect, is praised for the earnestness of the reverence and grief displayed.

In northern art, the Entombment appears in its most matter-of-fact aspect. The task proceeds with quiet effectiveness, and the mourners look on, sorrowful but not demonstrative

in their grief. The prints, in the Passion series by Dürer and Schongauer, interpret the part of the Virgin and St. John very sympathetically.

In the composition of the Little Passion, the two figures stand together quite in the background, apart, yet looking on with interest, sorrowful but resigned. So, likewise, in Schongauer's

The Entombment (Mantegna)

print they are together, though in front, the young man kneeling back to the spectator, with his arms thrown about his foster mother's waist to support her.

The Entombment is the subject of one of the most celebrated paintings of the late English pre-Raphaelite, Ford Madox Brown. Here the tomb is designed, according to the Evangelist's account, as hewn from the rock in the garden.

Two men are just bearing the body through the low opening, the one in advance carrying the feet having already partly disappeared within. The rear bearer carries the burden by the sheet under the shoulders, and the Lord's body, wrapped in its white drapery, droops between in a curved line. The head is still crowned with thorns, but the face, turned out of the picture, has lost the look of suffering and is calm in death. The Magdalene crouches alone beside the door of the tomb, her lovely profile outlined against a circular glory. In the rear are two women weeping, and a man standing near them. In the right corner is a woman with a little child.

The peculiar forte of this strange painter seems to have been that of investing a sacred incident with solemn mystery. This effect is most striking in the picture of the Entombment. Entirely simple in strong realistic effect, it commends itself for strict truthfulness and earnestness of quality. But it has, in addition, that subtle suggestiveness of mystery which is always to be associated with death, and still more difficult to define, a delicate hint of the immortality veiled in the material. The composition exists in three forms, — the original water-color painted in 1866, the pen and ink sketch of a year later, and the oil painting of 1867, which is in the Leyland collection, London.

XXVII. The Descent into Limbus

Nearly all the mediæval historical series illustrating the life of Christ, and some few of much later date (by Fra Angelico, in the Florence Academy, Gaudenzio Ferrari, at Varallo, and the German engravers) contain directly after the Entombment the subject of Christ's Descent into Limbus. The reference is to the interval between the Crucifixion and the Resurrection, when, according to the Latin Gospel of Nicodemus, Christ was occupied with the liberation of the souls of the patriarchs and prophets of the old dispensation. In the typical composition Christ carries the resurrection banner, and standing on a higher level reaches out a helping hand to the company of long-bearded old men who flock eagerly towards him with lifted faces and outstretched arms.

IX. FROM THE RESURRECTION TO THE ASCENSION

I. The Resurrection

And, behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it.

His countenance was like lightning, and his raiment white as snow:

And for fear of him the keepers did shake, and became as dead men. — Matt. xxviii. 2–4.

Some time between the entombment of Our Lord's crucified body on Friday evening and the women's discovery of the empty tomb on Sunday morning was the Resurrection. How or when this took place we are not permitted to know, but are told only that the angel of the Lord rolled the stone away, and whether this was before or after the Lord had come forth is not said. That the guards saw anything of the actual Resurrection we have no reason to believe and every reason to doubt. Since, then, there were no human witnesses of the event, any attempt to represent it to the eye must be pure fiction on the part of art. Such attempts were undreamed of in the early days of reverent reserve. We have already seen that a certain class of subjects was held too sacred in the first five centuries for representation, such as the Transfiguration and the Crucifixion. If these scenes which were so explicitly described by eye-witnesses were held apart, how much more mysterious would be one of which we have no description.

There were undoubtedly some few attempts in the mediæval centuries to represent the Resurrection. One of the bas-reliefs of the Gaeta column seems unmistakably intended for this subject, as is also one of the compositions of the mosaics in the Monreale Cathedral.

Properly speaking, however, the Resurrection is a Renaissance subject, and it is a matter of surprise to find it in so early a work as Ghiberti's gate of the Florence Baptistery.

This instance, together with the panel by Gaddi in the short series of the Florence Academy, marked a decided innovation in existing customs, for others of this and the succeeding period — Duccio, Giotto, and Fra Angelico — still followed the early precedent of letting some connected subject stand for the Resurrection fact. Later serials, of course, contain it, such as those in the Cremona Cathedral, Ferrari's frescoes at Varallo, Tintoretto's at S. Rocco, Venice, etc. In the mean time the subject had become exceedingly popular as an altar-piece, so that we have, all told, a large number of examples crowded into a few centuries.

A subject developed so late as the Resurrection, and consequently unhampered by compositional traditions, shows a great variety in method of treatment. We may see Christ in the very act of stepping out of the tomb, one foot still within the sarcophagus, as in Bazzi's Resurrection at Siena; we may see him standing triumphant on the tomb, as in Ghiberti's panel of the Baptistery gate. Again, he floats on a cloud just above the tomb, still in a standing posture and surrounded by a glory. Gradually the space above the tomb is increased until, with such later Italian painters as Titian, we see Christ soaring high in mid-air. These differing aspects of the subject recall similar phases of the Transfiguration, which we saw was treated in two general styles according as the figure of Christ stood on the earth or floated above it.

The methods described apply to compositions where the tomb is represented (as it usually is) as a sarcophagus. Where the tomb is cut in the side of a rock or embankment, Christ is seen floating up out of the door. Such pictures are too rare to classify by date or school, but we have one in the series by Gaddi, in the Florence Academy, one in Memling's altar-piece at Lubeck, and another in the panel attributed to Leonardo da Vinci, in the Berlin Gallery.

The early Italian art portrayed the rising Christ draped in a long garment. Gradually this is arranged to expose the right side with the spear wound, until finally the figure became nearly a nude with only a slight loin drapery. The appropriate colors are white and violet, though no rule is rigidly observed. Another change in the Italian composition made by the process of time was the characterization of the guards who at first lie on the ground sound asleep, but whom

THE RESURRECTION (PERUGINO)

later painters show springing up in alarm to gaze at the fearful vision. This change was doubtless due partly to the desire to strengthen the evidence of the Resurrection by the presence of witnesses, and also to the demand for more dramatic action in the subject.

Nearly all the Germans adhered to the general features of the early Italian type in the matter of the sleeping guards and in Christ's drapery and attitude. The rising Saviour is represented either as stepping out of or standing upon the tomb. Some of the Germans — as Memling and Schongauer — introduced an angel to aid in removing the stone from the tomb, a *motif* which is rare in Italian art.

One feature of the Resurrection which is invariable in every period, and common to all schools, is the so-called Resurrection banner.[1] This is a flag, on which the cross is painted, floating from a tall flagstaff borne in Christ's hand. The banner itself may dwindle in size, though not often, to a slight pennon, and may even be replaced by a cross, but the staff is always of considerable length, usually, indeed, as tall as Christ's own figure. The significance of the emblem is unmistakable; it is the banner of victory over the grave, won by the cross. The banner is ordinarily carried in the left hand, leaving the right free for a gesture, which may be that of pointing heavenward, showing the nail print in the palm, or, more commonly than either, giving the benediction.

One of the finest possible examples of the earlier Italian treatment is the Resurrection by Piero della Francesca, at Borgo San Sepolcro, a fresco in the Palace of the Conservators, now Monte di Pietà. This is one of the few works concerning which the latest critics are of the same opinion as old Vasari, declaring it the greatest of all this artist's productions. John Addington Symonds has even gone so far as to pronounce it the grandest of all pictures of the subject. The Christ, clad in a rose-tinted tunic, rises majestically in the sarcophagus, resting one foot on the edge, as if about to step out. He is looking directly out of the picture, and there is a majestic solemnity in his gaze which passes analysis. The painter has caught in a marvelous way the expression which others have tried to put into the face of the reviving Lazarus, that look of

[1] The single exception I can mention is Ghiberti's bas-relief on the Baptistery gate.

slowly dawning consciousness in one who is returning from the hither world. We are, as it were, admitted into the secret of the actual Resurrection process, while other less subtle painters seek only to give us the completed results.

It is said that Francesca's Resurrection, painted in 1445, was the inspiration of Mantegna in that picture of the Tours Museum (painted some ten years later), which belongs to the same predella of which the Louvre Crucifixion is a part. The attitude of Christ is precisely the same, but the figure is surrounded by that strange mandorla peculiar to Mantegna, consisting of rays of light diverging from an inner row of cherub heads. The six or seven guards have all been aroused, and are sitting up in attitudes of fear and amazement.

Still another picture, belonging to the same group and of about the same period (1498), is by Alvise Vivarini, in S. Giovanni in Bragora, Venice, a picture highly praised by Mr. Bernhard Berenson.

There is also in the National Gallery, London, a Resurrection, attributed to Francesco Mantegna, of kindred nature, treating the subject with quiet dignity apart from any dramatic *motif*, and showing the Saviour standing on his tomb.

Over one of the doors in the Duomo, Florence, is a terra-cotta bas-relief, by Luca della Robbia, treating the Resurrection after that more idealized manner which represents Christ as a glorified vision hovering just above the tomb. This idea was doubtless borrowed from the artistic representation of the Ascension, which is a companion subject both in a religious sense and artistically. In this very instance, indeed, the two subjects form together a pair of lunettes for opposite sacristy doors of the Duomo. The composition has a noble impressiveness. The guards lie asleep, as if dead, below, while the risen Saviour, gravely beneficent, is adored by two angels on either side.

The Resurrection was quite a frequent subject of bas-reliefs among Luca's contemporaries, being especially appropriate for the ornamentation of tombs.

Perugino's painting in the Vatican Gallery, Rome, has the peculiar devotional quality which gives value to the Transfiguration of the Cambio (Perugia), which was probably painted at about the same time. We have again the gentle, benignant Saviour, standing on a little cloud just above the earth, and

The Resurrection (Dürer)

surrounded by an oval glory. An angel adores on either side, as in Luca della Robbia's lunette. Pinturicchio has followed the same plan of composition in the Resurrection of the Borgia apartments of the Vatican (Camera della Vita della Madonna). Ghirlandajo's Resurrection, in the Berlin Gallery, is also of this group. It is the poorest part of the altar-piece, for which it was originally painted.

In Titian's painting in the Church of SS. Nazaro e Celsi, Brescia, we see exemplified the latest and boldest form of the sacred subject of the Resurrection. The figure of Christ is like that of some athlete who has been performing splendid feats of daring on the cloud levels. He looks down to the earth with a triumphant sweeping motion of the left hand, holding the banner aloft in his right. The wind sweeps the clouds along and fills out the fluttering pennon and draperies. The scene is full of life and beauty, but the picture is a far cry from the reverent tranquillity of the earlier art.

Tintoretto painted the subject several times with characteristic impetuosity of conception. An unusual and beautiful idea in the composition of the S. Rocco series, Venice, is the introduction of four angels swinging back the covering of the sepulchre.

Annibale Caracci's Resurrection, in the Louvre, Paris, is conceived in the late Italian manner, and portrays Christ in the attitude of a flying Mercury, carrying the banner like the caduceus.

We have already seen that northern art never fell into the fantastic exaggerations of the later Italians. The Resurrection is always treated there with solemn dignity, even if somewhat prosaically. The prints of Martin Schongauer and Lucas van Leyden are typical examples of the oft-repeated compositions. In the former, Christ is stepping out of the sarcophagus; in the latter, he is standing on the cover in a mandorla of fleecy clouds.

It is Albert Dürer who teaches us how the German manner may produce great results. The Resurrection of both his Passion series conveys a vivid impression of victory by the use of very simple means. All the power of the picture is concentrated on the splendid virile figure of the Christ. As the Man of Sorrows on the title-page is the very embodiment of pathos, so the Saviour of the Resurrection is the very embodiment of triumph. His towering height, his superb physique and bearing proclaim him at once the Conqueror, and he steps forth as if to take command of armies.

The Resurrection is the subject of one of Burne-Jones's window designs used in Hopton Church, England. While an angel lifts the stone cover of the sepulchre, Christ soars aloft in a swift upward motion.

Other modern artists — outside the illustrated Bibles — have been reticent about undertaking a subject which cannot be handled effectively without danger of theatrical if not actually irreverent results.

II. The Angel appearing to the Women at the Tomb

And when the sabbath was past, Mary Magdalene, and Mary the mother of James, and Salome, had bought sweet spices, that they might come and anoint him.

And very early in the morning the first day of the week, they came unto the sepulchre at the rising of the sun.

And they said among themselves, Who shall roll us away the stone from the door of the sepulchre?

And when they looked, they saw that the stone was rolled away: for it was very great.

And entering into the sepulchre, they saw a young man sitting on the right side, clothed in a long white garment; and they were affrighted.

And he saith unto them, Be not affrighted: Ye seek Jesus of Nazareth, which was crucified: he is risen; he is not here: behold the place where they laid him. — Mark xvi. 1–6.

It was early on the Sunday morning following the Crucifixion that Our Lord's Resurrection was first made known to the company of faithful women who visited his tomb. There, instead of their beloved dead, they found a glorious being who gave them glad tidings of a risen Christ. This is a pivotal incident in the development of Christian faith as the first link in the chain of evidence of the Resurrection. Long before art had become bold enough to portray Our Lord's actual rising, this subject had taken an important place in the Christian cycle to represent the great Resurrection fact. Its position was immediately after the Entombment, as the next event specifically described in the Gospel narrative. Together they signified the sting of death and the victory by which that sting is lost.

The earliest representation I can name of the Women at the Tomb is among the mosaics of S. Apollinare Nuovo, Ravenna. Then follow such bas-reliefs as may be seen on sarcophagi, on the Gaeta column, and on the bronze doors of S. Michael at Monte Santangelo. The subject is common in the illuminated manuscripts, as in the Cottonian Psalter of the British Museum (tenth century) and the three Gospel

Books we have so often alluded to as representative examples, namely, those of Gotha, Munich, and Trier. In these earlier examples the tomb is usually a round structure of classic style like those we imagine as once lining the sides of the Appian Way. The angel sits on one side or in front of this, and I remember one instance in which he hovers above. The women stand on the opposite side. These first representations rarely, I think, contain more than a single angel, as in the Gospels of St. Matthew and St. Mark, but the number of women may be either two or three.

For the more fully developed type composition we may turn to Duccio and Fra Angelico, to both of whom we owe beautiful though quite dissimilar interpretations of the story. Duccio's panel (in the Passion series in the Opera del Duomo, Siena) is characterized by a dignified impressiveness which befits a great revelation. The tomb is a sarcophagus set at the right of the picture in front of a jagged line of rocks. The lid has been pushed aside, and here sits the majestic Easter angel clad in white, bearing in one hand the sceptre of his office and with the other pointing to the empty place. There is a grave significance in his demeanor in spite of the gladness of the message, and the three women, approaching from the left with their pots of ointment, shrink back in awe at the fearful vision. The Sienese painter has vividly comprehended the dramatic situation, and in his mind the uppermost thought is the first shock of the terrifying mystery.

In Fra Angelico the story touched quite another chord: to him who daily walked amidst angelic visions there could be no cause for terror in such apparitions. Notably lacking in dramatic sense, he treated the subject as a charming idyl, the story of a sorrow sweetly turned to glad surprise. The angel sitting within the rock-hewn tomb smiles with innocent pleasure upon the two women peeping timidly in at him from each side of the opening. Three other women stand at one side, their faces still showing traces of the grief which is so soon to vanish.

This is the composition in the series of panels in the Florence Academy. In the frescoes of S. Marco, the monk-painter rose to a higher idealization of the scene. The empty sarcophagus occupies the centre of the picture, and upon its edge sits the welcoming angel. His right hand points to the

place where the Lord has lain, while the left is directed upward toward the figure of Christ in an almond-shaped glory. All the light streams from the vision of the risen Saviour. Shading her eyes from its radiance, a young woman stands peering wistfully into the tomb, while three others are grouped

The Holy Women at the Tomb (Duccio)

at her left. Still another woman kneels at the other side beyond the angel. Here, as in the other picture, the number of women is five, based apparently upon a comparative study of the four Evangelists, and including Mary Magdalene, Mary the mother of James, Salome, Joanna, and "other women that were with them."

Similar to Fra Angelico's S. Marco fresco is the composition on the arched ceiling of the Spanish Chapel, Florence. Christ floats in a glory above the empty sarcophagus, while the women (here three in number) approach from the left with pots of ointment. In this composition we have what

is unusual, — two angels present sitting one at each end of the tomb directly facing the spectator.

Fra Angelico was the last to include in historical series the subject of the Women at the Tomb. We have already seen that his successors, and even some of his predecessors, substituted the actual Resurrection. Thus there followed a gap in the history of the subject filled only by some rare single pictures by the later artists of the Renaissance. Such an one is by Annibale Caracci, in the collection of Castle Howard, which has been characterized as of "singular grandeur and pathos in the expression of grief."

Within the last few years there has been a very interesting revival of the subject in the decoration of churches. There are obvious reasons for its adaptability to this purpose. The theme suggested is at the heart of Christian faith and is at the same time the most cheerful and inspiring which can be set before the imagination. Not including the figure of the Saviour, it is not too ambitious for the comparatively mediocre artist, while a *motif* of angels always opens a tempting opportunity for decorative effects.

Among the stained glass windows devoted to the subject are those in the Church of the Ascension, New York city, and in the Central Congregational Church, Boston. The treatment in both cases is very poetic and decorative. The angel messenger is a tall commanding figure standing with outspread wings, the right arm stretched heavenward, while the left hand holds a palm. The women are grouped opposite on a lower level, lifting their faces in wonder.

In St. John's Church, Detroit, is an elaborate mosaic reredos in which the subject is wrought according to the design of Mrs. Ella Condit Lamb. The style is of an ecclesiastical formality suitable for the art vehicle employed. The angel is a grand figure facing out from the top of a flight of steps, his wings unfurled to form an almond-shaped glory behind him, and a richly jeweled girdle falling in front in the shape of a cross. The women on the lower steps are in attitudes of awe and adoration.

More notable still is La Farge's fresco in the Church of St. Thomas, New York, of which much has been written, and all in praise of the reverent intention, the sympathetic treatment of the landscape, and the fine artistic qualities.

Travelers over seas bring back the report of a fine altar painting devoted to this subject, by Axel Ender, in the cathedral of the little Norwegian town of Molde.

Our shop windows at Easter are full of prints from popular modern paintings of the Angel appearing to the Women at the Tomb, prominent among them the works of Bouguereau, Plockhorst, and Pfannschmidt.

III. Christ appearing to Mary Magdalene: Noli me Tangere

But Mary stood without at the sepulchre weeping: and as she wept, she stooped down, and looked into the sepulchre,

And seeth two angels in white sitting, the one at the head, and the other at the feet, where the body of Jesus had lain.

And they say unto her, Woman, why weepest thou? She saith unto them, Because they have taken away my Lord, and I know not where they have laid him.

And when she had thus said, she turned herself back, and saw Jesus standing, and knew not that it was Jesus.

Jesus saith unto her, Woman, why weepest thou? whom seekest thou? She, supposing him to be the gardener, saith unto him, Sir, if thou have borne him hence, tell me where thou hast laid him, and I will take him away.

Jesus saith unto her, Mary. She turned herself, and saith unto him, Rabboni; which is to say, Master.

Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God. — John xx. 11–17.

The most highly favored of the holy women who visited the garden tomb on Sunday morning was Mary Magdalene, to whom was granted a special revelation of the risen Lord. She had been peering into the open sepulchre, and, questioned by the angels, had explained the cause of her weeping, when she turned about and saw the figure of one whom she supposed to be the gardener. This first moment of seeing Jesus, when as yet he was unrevealed, is generally passed over in art for the sake of that which immediately succeeds, and which is so full of pathos when she first recognizes the Master. Burne-Jones, however, has selected this exceptional subject for one of his well-known paintings. In the low cave two angels are sitting one at each end of the sarcophagus, with flame-touched foreheads and hushed lips, both looking and one pointing towards the Saviour standing without. The Magdalene is between and in front of them, and, turning about in the direction of the

pointing hand, looks mournfully at the stranger. The modern painter owes to Giotto the attitudes and gestures of the angels, but the older artist, in common with his predecessors, shows the Magdalene at the Master's feet. The familiar voice has called her by name, and she springs forward with rapture to answer Rabboni. This treatment of the subject is generally known as the Noli me Tangere, the Latin form of the risen Christ's next words to Mary, "Touch me not." It is quite frequent in mediæval art, particularly in illuminated manuscripts.

In the original composition, as seen in the Monreale mosaics for example, the Redeemer carries the Resurrection banner. This feature is retained by Duccio (Passion series at Siena) and Giotto (Arena Chapel, Padua), as well as by the author of the Spanish Chapel fresco. Occasionally it is revived by the artists of a later period, as by Francesco Mantegna in the painting in the National Gallery, and by Martin Schongauer in one of his prints. The large majority of artists, however, have caught at the idea suggested by the fact that Mary at first mistook the Lord for the gardener, and they accordingly give him some garden tool as a badge of office, a hoe, a spade, or even a pickaxe. This becomes, as it were, a sort of emblem, to distinguish the incident from any other similar event. It is often held over one shoulder or in the hand, almost like a banner.

The Master's attitude is quite variously interpreted. Sometimes he seems to greet Mary with affectionate tenderness, as a friend from whom he has been separated; sometimes he gives her the formal benediction. Again the emphasis is upon the injunction that she should not touch him, and his outstretched hand gently prevents her. This was the idea of the older painters, but it was carried to excess in those later pictures where the Saviour seems to shrink from the Magdalene as if fearing pollution, drawing his mantle about him. This is the action in Titian's painting in the National Gallery, London, and seems to me a fault in an otherwise fine picture.

There is an interesting work by Correggio in the Prado Gallery, Madrid, exhibiting rather a unique conception. It seems to indicate the concluding message of the interview, for Our Lord points heavenward as if with the words, "I ascend unto my Father, and your Father; to my God, and your God."

Mary Magdalene in the Tomb (Burne-Jones)

Christ appearing to Mary Magdalene (Correggio)

The gesture of the Magdalene corresponds to this idea, for instead of stretching forth her hands to touch him, she throws them back in wondering assent. The work is supposed to have been painted soon after the master had formed his own peculiar artistic methods, and shows already fine effects of chiaroscuro.

The popularity of Mary Magdalene as a saint, and the leaning of art towards all subjects introducing pretty women, brought the Noli me Tangere into special favor with the same

class of artists who painted Christ and the Samaritan Woman. In fact the two subjects have sometimes been treated as companion pictures. There are instances in point by Lorenzo di Credi and by Filippino Lippi. By the former there are two pictures of the Noli me Tangere, essentially alike except for the reversed position of the figures. They are in the Louvre Gallery, Paris, and in the Uffizi, Florence. Filippino Lippi's picture is in the Seminario at Venice, already referred to as a work of delicate beauty. The profile of the Magdalene is exquisitely cut, and as she lifts her face adoringly to the Master he bends over her with utmost gentleness.

A work by Francesco Mantegna, in the National Gallery, London, is in every way remarkable for suggestiveness of interpretation. Our Lord stands on a rocky platform overhung with a grapevine which climbs among the branches of a dead tree and droops in clusters of purple grapes above his head. The Magdalene kneels on a lower level, a girlish lovely figure. In an upper branch of the tree a bird is defending its young from the attacks of a serpent, and on the ground at one side is a beehive.

Christ appearing to the Magdalene is the subject of a fine stained glass window in the Walnut Avenue Church, Roxbury, Mass., designed by Frederick Wilson. The figure of the Christ is very impressive as he stands between two adoring angels. Mary kneels in the foreground, peering into the Master's face.

The interest which St. John's minute description gives to the appearance of the risen Christ to Mary Magdalene completely overshadows the narrative of St. Matthew, which relates how Christ also appeared to the other holy women. The latter incident has not been the subject of art, a single exceptional instance being a painting by Annibale Caracci in the Hermitage Gallery, St. Petersburg. It is also likely to be found in illustrated Bibles, as Bida's Evangelists contain an etching to accompany the text of Matt. xxviii. 9.

IV. The Walk to Emmaus

And, behold, two of them went that same day to a village called Emmaus, which was from Jerusalem about threescore furlongs.

. . . . . .

And it came to pass, that, while they communed together and reasoned, Jesus himself drew near, and went with them.

But their eyes were holden that they should not know him.

And he said unto them, What manner of communications are these that ye have one to another, as ye walk, and are sad?

And the one of them, whose name was Cleopas, answering said unto him, Art thou only a stranger in Jerusalem, and hast not known the things which are come to pass there in these days?

And he said unto them, What things? And they said unto him, Concerning Jesus of Nazareth, which was a prophet mighty in deed and word before God and all the people:

And how the chief priests and our rulers delivered him to be condemned to death, and have crucified him.

. . . . . .

And they drew nigh unto the village, whither they went: and he made as though he would have gone further.

But they constrained him, saying, Abide with us: for it is toward evening, and the day is far spent. — Luke xxiv. 13–29.

Toward the close of the first Easter Sunday the risen Lord joined two Christian disciples on their way to Emmaus, and unfolded to them important truth concerning himself. Though impressed with the power of his utterance to the extent of desiring to hear him still further, they did not at first awaken to a recognition of his identity. Their experience corresponds thus with that of Mary Magdalene, and in both cases we are naturally less interested in their transient misconception than in the final revelation. Hence the subject of the Supper at Emmaus so far overshadows the Walk to Emmaus that we are not surprised to learn that the latter has been but little treated in art.

It is extremely interesting to find the subject in the mosaics of S. Teodoro, Rome. The three figures are walking abreast towards us, Christ in the middle. At one side is the gate of the town, to which one of the disciples gestures while the other's hand is raised in surprise as Christ gives the benediction. The rare subject is also found on a twelfth century window in Chartres Cathedral.

Duccio's composition in the Siena Passion series is the first modern example. The three men stand just before a city gate,

looking and pointing to it. The disciples are in advance, and one turns to Jesus, who is just behind them, clad as a pilgrim. We owe to Lady Eastlake the explanation of the pilgrim costume as due to the use of the Latin word *peregrinus* in the text familiar to the early Italian painters. This word had gathered about it certain associations of pilgrimages, such as the staff and scrip, the shell-adorned hat and the short tunic,

The Walk to Emmaus (Altobello de' Melloni)

and all these features were transferred to the pictorial representations of him who had been described as a *peregrinus* or stranger in Jerusalem.

The same costume is used in the Walk to Emmaus by Altobello de' Melloni, an interesting painting in the National Gallery, London. The disguise of the Saviour is indeed so

perfect in this unique and picturesque garb that we should not identify him among the three figures but for the nail-prints in his hands. He is a sweet, youthful figure compared with the two older men, one of whom is evidently Peter. The young stranger lays his hand in a friendly way upon the shoulder of the apostle, having evidently just overtaken the two, and both turn to look at him.

A Flemish artist of not much later date than Altobello de' Melloni also painted the subject of the Walk to Emmaus, but used it only as a title for a landscape, — Henri de Bles, in a picture in the Belvedere Gallery, Vienna. The picture is of great interest to students of the history of landscape art, but the three figures are so small, as they are seen pursuing their way along a winding road at one side, that we have no notion of their action and meaning.

The modern German painter Plockhorst includes the Walk to Emmaus among his many sacred subjects, treated with entire reverence though with no great strength.

V. The Supper at Emmaus

And he went in to tarry with them.

And it came to pass, as he sat at meat with them, he took bread, and blessed it, and brake, and gave to them.

And their eyes were opened, and they knew him; and he vanished out of their sight. — Luke xxiv. 29–31.

It was in the blessing and breaking of bread that the risen Lord revealed himself to the two disciples whose guest he was at Emmaus. This fact gives a sacramental character to the event, which connects it religiously and artistically with the Last Supper. It will be remembered that the Marriage at Cana and the Multiplication of Loaves had also in early art a sacramental significance, and were the first art forms in which the subject was represented. The Last Supper followed in process of time, though not very early, and entered into the typical art series of Christ's life. The Supper at Emmaus was introduced much later and was not included in serial treatments. It was affected chiefly by the painters of the Venetian Renaissance, who were glad to add to their répertoire another sacred subject which could be handled as a feast scene.

The Evangelist's narrative leaves the description of the environment to the reader's imagination. It is thought that the disciples may have invited Jesus to some sort of inn where a supper was served to them. This supposition admits to the scene other persons besides the three chiefly concerned. The Venetians, indeed, increased the number at pleasure, and sometimes transformed the occasion into a rich banquet. The guests are seated at the rear of a table running lengthwise across the composition, with Christ in the centre, usually (not always) holding the loaf in one hand while he lifts the other in blessing. The two disciples start forward with awed surprise at the sudden revelation.

By Marco Marziale, in the Venice Academy, is a painting interesting to the connoisseur for its curious blending of Venetian color and manner with types of character and minuteness of finish which are strongly German. The head of Christ is of insignificant interest compared with the strong individualization of the two pilgrim-clad disciples. The composition includes, besides the three necessary figures, two attendants standing one on each side of the Saviour.

Titian's painting in the Louvre, Paris, is another case where the disciples overshadow the Christ, for in this instance they are persons of no less dignity than the Emperor Charles V. and the Cardinal Ximenes, between whom the central figure is of comparatively slight interest. The composition contains, in addition, the innkeeper and a page in attendance.

Carpaccio's altar-piece in S. Salvatore, Venice, is, on the other hand, remarkable for the beauty of the Christ. His somewhat isolated position in the centre of the picture brings him into dignified prominence. The faultless regularity of his features, and the grandeur of his bearing are unsurpassed. At either end of the table are two other figures, those in the foreground being presumably the disciples, while the others may represent the host and a chance guest. They are all intensely interesting and finely differentiated. The entire character of the scene is sacramental rather than dramatic, as befits an altar-piece. The attitudes and expression of the disciples are contemplative, receiving the revelation without surprise, but with quiet reverence.

Veronese, although giving the subject a much more festive aspect, handles it also with reverence. A number of guests

are introduced, and the picture is a veritable Veronese family group containing portrait figures of the various members of the painter's household, among them a little girl fondling a dog. Incongruous as it is, this fact does not seem an offense since the company is entirely decorous. Above all, the Christ figure is noble and dignified, giving coherence and meaning to the composition. Veronese's most notable paintings of this class are in the Louvre, Paris, and in the Dresden Gallery.

The important examples from northern art of the Supper at Emmaus belong to the seventeenth century. Rubens, who has left scarcely any sacred subject untouched, painted it in a picture now in the Madrid Gallery. The table is laid in a pillared hall looking out on a landscape. Christ sits at the right end, seen in profile, while the disciples are at the two opposite corners. As the risen Saviour makes himself known by the usual action, the two men express their amazement at the revelation, the one in the rear rising to lean over the table as he removes his hat.

By Gaspard de Craeyer, a follower of Rubens, there is a painting of the subject in the Berlin Gallery.

But the simplest and most impressive picture of the Supper at Emmaus is by Rembrandt, in the Louvre, Paris. Even when it is reduced to black and white one cannot look at it without being deeply moved by the pathos in the face of Jesus. He is the simple, homely peasant we have again and again seen on Rembrandt's canvases, but never before so appealing and lovable. He raises his eyes to heaven, and the disciples, who are alone with him, awaken suddenly to the recognition of their guest. Those who have first known this picture through photographs and engravings are scarcely prepared for the beauty of the painting, however familiar they may be with Rembrandt's manner. The pure transparent golden light which radiates from the centre is beyond all words beautiful.

Rembrandt also made some etchings of the subject of the Supper at Emmaus.

The Supper at Emmaus is a rather frequent subject in modern sacred art, particularly in church decoration. Its value for the latter purpose as significant of the Lord's Supper is quite apparent. It not only occupies less space than the Last Supper itself, but is much less difficult compositionally. Some

THE SUPPER AT EMMAUS (CARPACCIO)

well-known examples in our own country are the carved oak reredos of St. Paul's Church, Lynchburg, Virginia, and a window in St. Mark's Church, Mauch Chunk, Pennsylvania, designed by Frederick Wilson. In the Central Congregational Church, Boston, is a window portraying the moment of the invitation. The table is in the rear and all three figures are standing, the elder disciple extending his hand to Christ, as if to say, "Abide with us." The design is by E. P. Sperry.

The number of separate paintings of the subject by modern artists is considerable, and includes the work of such widely dissimilar men as Hofmann and Carl Müller as representatives of the traditional Italian type, Ford Madox Brown from the English pre-Raphaelite Brotherhood, Dagnan-Bouveret of the French school, and Fritz von Uhde and L'Hermitte from the so-called "mystic realism." As is well known, the two mystic realists place the Supper at Emmaus in the humble room of a laborer of our own day. The disciples are simple peasants, and Our Lord differs from them only in the delicate spirituality of his face. The solemn and reverent spirit of the conception cannot escape the most unobserving and prejudiced. The Supper is a true sacrament. L'Hermitte's painting is in the Museum of Fine Arts, Boston.

VI. The Unbelief of Thomas

And after eight days again his disciples were within, and Thomas with them: then came Jesus, the doors being shut, and stood in the midst, and said, Peace be unto you.

Then saith he to Thomas, Reach hither thy finger, and behold my hands; and reach hither thy hand, and thrust it into my side: and be not faithless, but believing.

And Thomas answered and said unto him, My Lord and my God.

Jesus saith unto him, Thomas, because thou hast seen me, thou hast believed: blessed are they that have not seen, and yet have believed. — John xx. 26–29.

It was on one of the occasions when the risen Christ appeared in the midst of his assembled disciples that he cleared away the doubts of Thomas by the demonstration of his identity. Historically considered, therefore, the art representations of the subject should contain twelve figures, Our Lord and the eleven apostles. Often, however, in the final development of the subject, the two chief persons are withdrawn from

their surroundings and constitute the whole material for the composition. Sometimes the subject is treated as an altar-piece, and it even forms a group for sculpture. In point of origin the subject dates from early mediæval art series and is among the mosaics of Monreale and the bas-reliefs of the Gaeta column.

The narrative contains at least three moments in the action which are suitable for illustration, the touching of the wounded hands, the examination of the wounded side, and the devout conclusion of the apostle, "My Lord and my God." With the imitative unanimity which so often becomes monotonous, art has selected for special emphasis Our Lord's command, "Reach hither thy hand, and thrust it into my side." The risen Saviour stands, therefore, in the commanding attitude expressed by these words, raising the right arm in some gesture which leaves the side exposed. The figure was at first fully draped, the folds of the garment being drawn aside with the left hand to disclose the spear wound. In later art, the garment is a mantle hung loosely over the left shoulder, and at last it slips down to the loins, leaving the entire torso nude. Often the resurrection banner is carried in Christ's left hand. Thomas is extending his hand towards the spear wound, or even actually touching it, sometimes kneeling for the purpose with almost ceremonial reverence.

Though there are many really fine pictures of the subject, the treatment is usually rather formal. The apostle is not a genuine doubter; his investigations seem perfunctory rather than curious. Duccio, however, had a vivid realization of the dramatic quality of the incident, the breathless suspense of Thomas, and the tender expectancy of the Saviour. His picture has never been surpassed for subtle interpretation combined with compositional excellence. The entire company of apostles is present, grouped effectively against the architectural background. Our Lord's figure is seen in front of a niche and floats just above the pavement, to suggest the ethereal quality of that presence which had suddenly appeared though the doors were closed. His drapery is delicately illuminated by gold lines as a distinguishing sign of his risen glory. With his right arm raised majestically, he turns to look at the doubting disciple, a beardless youth, who approaches wavering and timid, his face filled with an almost

agonized anxiety. The picture is a part of the predella belonging to the same altar-piece at Siena of which the Passion series is a part.

The lack of dramatic interest in the average picture of the subject is to some extent atoned for by the spirit of reverent

Christ and Thomas (Verocchio)

solemnity which pervades most of these works. The apostle, even while he puts forth his hand, seems about to exclaim, "My Lord and my God." This is preëminently true of the painting by Morando in the Verona Gallery. The apostle kneels at the left, his eyes fixed upon the wound and his face full of awed surprise. The Saviour leans slightly towards him and searches his face with a gentle penetrating glance. The

composition is lengthened to include the connecting incidents, the Ascension, represented at the left side in the background, and the Descent of the Holy Ghost on the right.

There are two accredited pictures of the Unbelief of Thomas by the Venetian painter Cima da Conegliano. One of these is the altar-piece in the Venice Academy, where the treatment is idealized by the introduction of an attendant saint bearing a book and crosier. The action of the Saviour is here unique, his hand guiding that of the apostle to find the wound in the side. The picture is considered a typical example of the artist's style, and is admirable in color and in the drawing of the heads.

Of quite another character is Cima's painting in the National Gallery, London, which gives the incident the full historical setting within an inclosed room, the eleven apostles witnessing the experience of the doubter.

There is in the Louvre, Paris, a picture by a late Italian painter, Cecchino del Salviati, which also contains the entire assembly of the apostles ranged in a close semicircle in the rear. Our Lord raises both hands, palms out, and Thomas kneels, thrusting his finger into the side.

Dürer's composition in the Little Passion series belongs to this class of pictures. Christ stands in the foreground, between Thomas and Peter, while the heads of the other disciples are seen in the rear at either side. The Saviour wears only a loin cloth and a long flowing mantle fastened at the throat, which falls entirely away from his figure. He grasps the wrist of Thomas, holding it to his side, and with the other hand points up as if to say, "Be not faithless, but believing."

A celebrated treatment of the Unbelief of Thomas is the sculptured bronze group by Verocchio in one of the niches ornamenting the exterior of the Church of Or San Michele, Florence. Both faces are very beautiful and expressive, framed in abundant curls falling to the shoulders. Thomas is a delicate, boyish figure, standing under the arm of the Saviour and extending his finger daintily towards the wounded side, while the gentle Christ looks down beneficently.

The composition was imitated by Giovanni della Robbia in a group formerly at San Jacopo de Ripoli, Florence, and now in the Conservatorio della Quiete.

The half-length pictures of later art form a class by themselves. Thus treated the subject was a favorite with Guercino, one such picture being in the Vatican Gallery, Rome. The two faces are brought opposite in profile, Christ refined and handsome, but not strong, Thomas earnest and intent. Four other figures are added as spectators. In the same general style are paintings by Rubens and Van Dyck, but these Flemish artists introduce a *motif* which has apparently never before been treated. This is the examination of the Saviour's hands instead of his side. The painting by Rubens is in the Antwerp Gallery and shows Christ at the left in profile, undraped to the waist. Thomas and Peter bend over his left hand, examining the nail print with wonder, and behind them stands John looking directly into his Master's face, as one blessed in that, though not having seen, he has yet believed.

The similar picture by Van Dyck is in the Hermitage Gallery, St. Petersburg. Though this also contains three disciples, it is Thomas alone who looks at the hand, while the others stand behind him.

VII. The Ascension

And he led them out as far as to Bethany, and he lifted up his hands, and blessed them.

And it came to pass, while he blessed them, he was parted from them, and carried up into heaven. — Luke xxiv. 50, 51.

And a cloud received him out of their sight.

And while they looked stedfastly toward heaven as he went up, behold, two men stood by them in white apparel;

Which also said, Ye men of Galilee, why stand ye gazing up into heaven? this same Jesus, which is taken up from you into heaven, shall so come in like manner as ye have seen him go into heaven. — Acts i. 9–11.

As the prophecy of the Transfiguration was fulfilled in the Resurrection, so the Resurrection in turn was completed by the Ascension. The three incidents are indissolubly connected by Our Lord's own words, and the connection is made apparent in art both by the compositional forms which they have developed in common and by their association as companion subjects. The Ascension, however, like the Transfiguration was attested by eye-witnesses, and hence, like it, is a more legitimate subject for the imagination than the unwitnessed glory of the Resurrection. Its history as an art subject is therefore nearly

parallel with the Transfiguration, and for the first examples we must go back to mediævalism. These early representations appear in three different forms, each one of which became a model for succeeding generations. In one, the figure of the ascending Christ, with or without the mandorla, is presented in profile in the attitude of stepping up to a higher level, the hands outstretched to take the extended hand of the Father. This is illustrated in the "Bible of St. Paul," a manuscript of the ninth century so called from having formerly been in a monastery of St. Paul, whence it was removed to the archives of St. Calixtus, Rome. The miniature is a very interesting composition, representing in the lower part the Descent of the Holy Spirit, while the Ascension, as above described, occupies the upper part.

Giotto was perhaps the last to follow this style of composition, and he put into it all the beautiful earnestness of early Christian feeling. His fresco in the Arena Chapel, Padua, is indeed perishing, but the composition is preserved by all the modern processes of reproduction. The ascending Christ reaches eager hands upward, while double rows of adoring angels welcome his advent. The kneeling company below consists of the eleven faithful disciples and the Virgin mother. Their attention is fixed upon two angels who float in the centre just above the surface of the earth, the hands pointed upward to emphasize their question, "Why stand ye gazing up into heaven?"

Another style of composition common in mediæval art is where the figure of the Saviour is supposed to have already passed into the cloud and we see only the feet in the upper part of the picture. There are two or three interesting examples of this quaint device in the collection of miniatures belonging to Mr. Thomas F. Richardson and Mrs. C. C. Perkins, exhibited in the Museum of Fine Arts, Boston. Strange to say, so late Italian painters as Fra Angelico and Lorenzo Lotto followed this old-time method. In Germany, also, Dürer used the same style of composition in the wood-cut of his Little Passion series.

A third form of the Ascension is that which the subject has in common with the Transfiguration and the Resurrection. The Saviour is a full-length figure, lifted above the surface of the earth in a mandorla, and facing directly out of the pic-

THE ASCENSION (Luca della Robbia)

ture in a passive attitude. Two interesting plates in Westwood's "Facsimiles of the Miniatures of Anglo-Saxon and Irish Manuscripts" show this kind of composition in miniatures reproduced from the Benedictionale of Athelwold, Bishop of Winchester in the tenth century, and from the Psalter of King Athelstan (ninth century) now in the British Museum, London. Others of the same sort are frequent in schools of miniature painting.

It is in line with these compositions that we should place the terra-cotta bas-relief of Luca della Robbia which forms the companion lunette of the Resurrection already referred to in the Duomo at Florence. The conception is even more elevated than that of the Resurrection. The Saviour has risen but a little space above the earth, and the long sweeping lines of the figure and drapery produce an effect of unusual lightness and buoyancy. His face is noble and beneficent. The apostles kneel below in two groups of six each, the Virgin taking the place of the recreant Judas and bringing the number to the old complement. The eyes of the company are fixed upon the Saviour, who has just been caught up from their midst, the moment being earlier than that of Giotto's composition, and the angels not yet having appeared to claim their attention. Nothing can exceed in fervent piety the expression of the uplifted faces. Mingled love and joy and adoration are written therein, and it would be difficult, indeed impossible, in the whole range of Christian art to find anything better of the kind.

By Andrea della Robbia also, at Verna, there is an admirable bas-relief tabernacle of Christ ascending between rows of adoring angels.

An important example of the subject of the Ascension is the painting by Perugino in the Museum at Lyons, being the central panel of an altar-piece originally painted for S. Pietro, Perugia. The treatment is here idealized rather than strictly historical. The usual company below is increased by the addition of the later apostles, Matthias and Paul. All are standing, the Virgin alone directly under the ascending Saviour's mandorla, and the others arranged in symmetrical groups at right and left. There is but imperfect unity of action among them; some are gazing up into the heavens, but others are wrapt in contemplation. Just above hover two angels bearing

scrolls inscribed with the text of the eleventh verse of first Acts. In the upper stratum of the picture is a row of musical angels. The figure of Christ is as entirely passive as in the same artist's similarly composed pictures of the Transfiguration and Resurrection. There is no suggestion of lightness in the poise, least of all anything of upward motion, but the conception is that of a beneficent vision rather than of an actual ascending, an idea eminently appropriate to the Transfiguration, but not according to the spirit of the Ascension.

Mantegna's Ascension in the Uffizi Gallery, Florence, is the least attractive panel of a fine triptych. The most noticeable fault is that the mandorla is so heavily weighted with the solid mass of cherub heads which compose it. The figure of Christ is seen in the interior as if in some movable car or elevator which is to bear him out of the sight of the disciples.

Tintoretto's Ascension in the S. Rocco frescoes, Venice, is so unlike any other composition that it cannot be classified. The artist has given free rein to the imagination, and has conceived in a poetic and beautiful way an Ascension effected by means of a company of angels. High in the upper air, as if passing out of the picture, while we still gaze, Christ is upborne in the midst of angels circling about him in all sorts of attitudes, the edges of their wings forming curved radii like palm branches ("like sword blades," says Ruskin). It is as if the heavens had opened to show what took place after the disciples had ceased watching from below. The earth scene instead of the usual company gathered on the hilltop is a sort of panoramic view of the forty days between the Resurrection and Ascension.

Correggio's fresco in the cupola of S. Giovanni Evangelista, Parma, is usually referred to under the title of the Ascension, but it is rather a great decorative composition of the glorified Christ with the apostles on clouds and a countless host of enchanting cherubs filling in available spaces.

The only notable Ascension of contemporary art is the grand fresco by La Farge in the Church of the Ascension, New York city. This occupies a wall of the entire width of the nave and half the height of the whole edifice, framed in a beautiful architectural arch. With this scale of treatment we have magnificent distances across the hilly landscape and an atmosphere which seems to extend into the very cloud regions.

In these limitless spaces the spirit of the worshiper finds widest liberty, and the impression is not spoiled by any overcrowding of figures. The eleven apostles stand below in a compact group, and the space between this company and the edges of the picture is broken by the approach of the two angels on one side and the Virgin on the other. Far, far above in upper air rises the beautiful and dignified figure of the Saviour. It is perhaps only by contrast to the attempts of others that we can understand the reasons for our satisfaction in the perfect poise of this figure, spirited, yet free from any exaggerated buoyancy, quietly steady without heaviness. Adoring angels form long curves at wide spaces on each side, and, attended by this celestial company, the Saviour rises into the heavens.

The Ascension of Our Lord brings to a close the great drama of the Incarnation, but in the history of Christian faith it is the introductory chapter. The faces gazing into heaven for a last fond look at the receding figure of the Saviour have lost all traces of the agonized sorrow with which they witnessed the Crucifixion. The mystery has been unfolded, and in place of the agony of separation there is now the joy of anticipation: the ascending Lord is to be represented by the descending Spirit.

The inseparable connection between the Ascension and the Descent of the Holy Spirit has been clearly manifest in art. The two subjects are often combined in a single composition, and often make companion pictures. But even when the Ascension is treated by itself the implication is the same. The keynote of the composition is the rapture of the Saviour's parting promise, "Lo, I am with you alway, even unto the end of the world. Amen."

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